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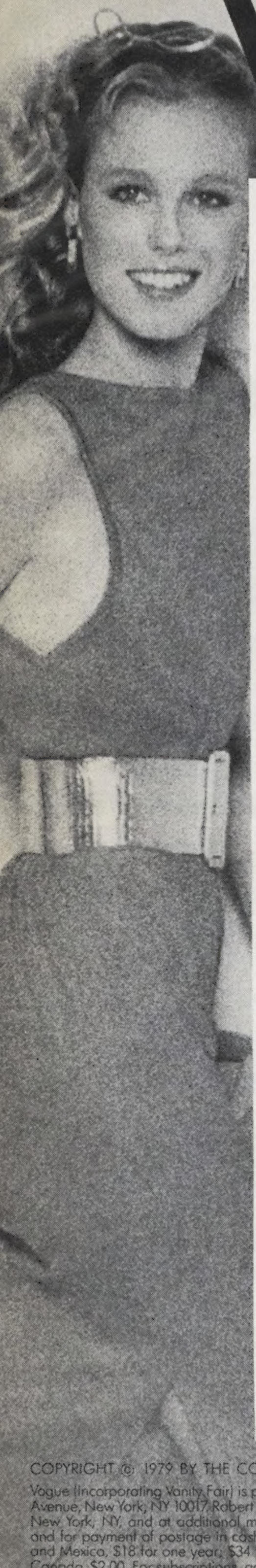
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Lillie Rubin

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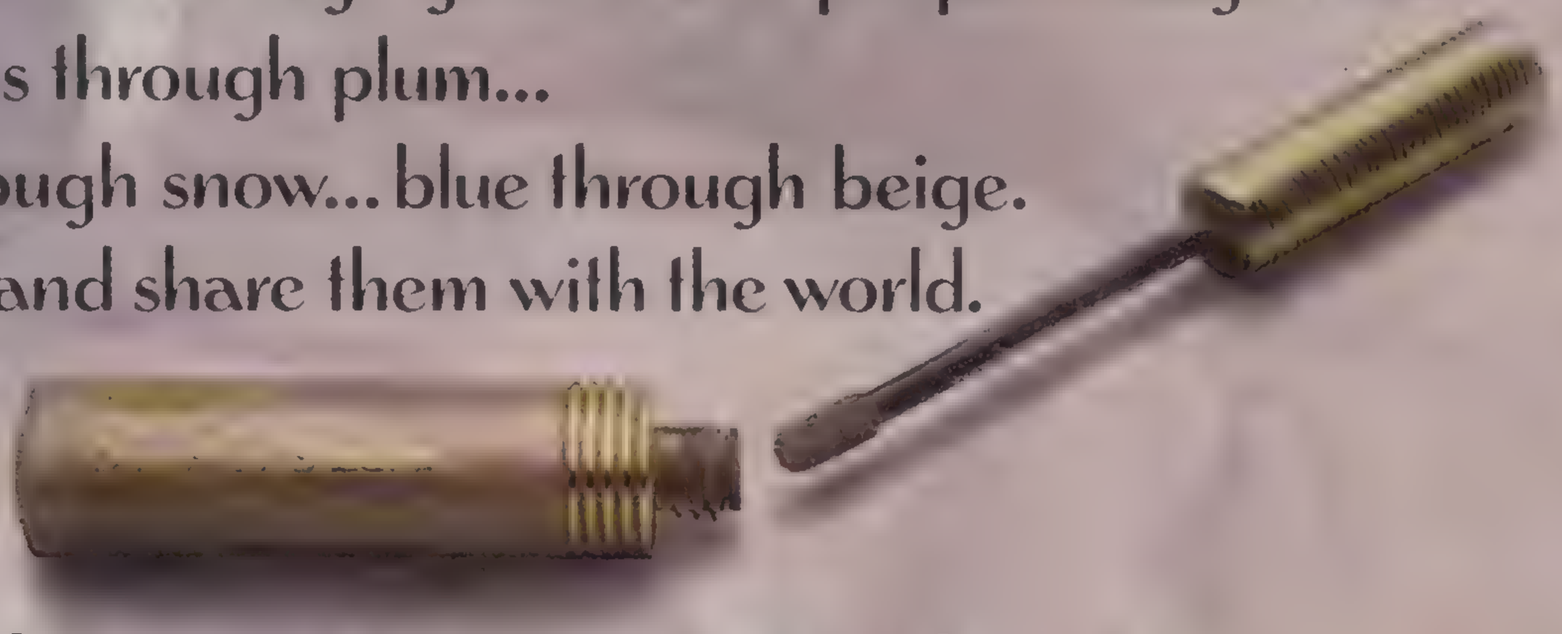
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Your Letters

Discipline in '79

Magnificent. I just read Amy Gross' "The New Discipline." I'll probably re-read it for the next twenty years.

Inspiration is a rare gift. Thank you.

Jo Ann Fannin
St. Paul, MN

In the midst of an indulgent period, in the middle of an indulgent holiday, in a magazine that shouts "Be good to yourself" in capital letters from its front cover, Amy Gross's article "The New Discipline" is starkly contrasted. What a joy; as if someone had opened a window during a crowded cocktail party to blow the smoke away.

Every word made sense, each example illuminated her point, and the progressive development of her argument carried me along convincingly. The best articles are those that tell you what you already know but do so in a fresh, convincing way that make an old truth seem a new revelation. . . .

Cynthia Bell
Larchmont, NY

Models with soul

Your recent issue featuring the tribute by Clive Barnes to the Black model (December '78) was excellent. Recognition of the beauty of Third World women has been slow in coming but now it is being done.

May your praise result in them and their counterparts being included in the numerous aspects of the fashion world so all their talents may be used to full advantage.

You made a good beginning.

Loretta M. Dixon
Boston, MA

I want to thank Clive Barnes a million times for the short, sweet, snappy, and says-it-all article on the Black model. What he called a sense of triumphant assurance, of bravado and *chutzpah,* says nothing more than the lady has soul. Shana G. Rhodes
North Las Vegas, NV

Star-watcher writes

As a long-time reader of Vogue, I'd like to tell you how much I enjoy your horoscope section by Maria Elise Crummere. I do wish that you still included her quickie forecasts for health, money, and love. I miss them.

Randall Ames, Lexington, KY

(Continued on page 114)

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Elizabeth Arden

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WHAT'S NEWS, WHAT'S COMING

John Updike's marriage scenes—American style... woman poet's win over suburban despair... the Rosy future of baseball's superstar

MOVIES

By Rex Reed

The Children of Sanchez
Starring Anthony Quinn, directed by Hall Bartlett
A Mexican *Raisin in the Sun,* with a horny patriarch as head of the struggling family, instead of a martyred mother. That thumbnail description isn't meant to be patronizing. Oscar Lewis spent four years living with Jesus Sanchez, age fifty, and his poverty-stricken dependents in the *barrios* of Mexico City. Lewis observed their strife, suffered their defeats, basked in their faith,



Anthony Quinn, above: a life-giver in "The Children of Sanchez"

and shared their hopes and dreams with millions of readers who finished this dusty saga with tear-stained eyes. Co-writer-producer-director Hall Bartlett has now culled from the book's pages a harvest of raw emotions and distilled its strengths into a stinging social document. He skillfully tells a gripping story while exposing the political corruption of a country that provides great public-relations appeal for tourists—but no dignity for its own impoverished people.

The talented cast assembled for this massive project weaves so much naturalism into the fabric of the film that it has an almost documentary texture. A beautiful newcomer to U.S. films, Lupita Ferrer, plays Consuelo, the proud daughter who tries to rise nobly above her station. Dolores Del Rio—looking like a treasured icon left behind by the Aztecs—lends an air of *noblesse oblige* to the role of the proud grandmother who intends to die on her feet, with her fur coat on. But it is Anthony Quinn who gives the film its centrifugal force, as the old man with a boundless capacity for life, years of hardship digging into his face like the gnarled roots of a baobab tree.

"The only way not to get your ass kicked is to know your place and keep your mouth shut," the father bellows at his children.

"The only way to improve things is to speak up for changes," retorts his daughter.

One by one, the children of Sanchez become casualties of their cruel environment: one son goes to prison for defecting from the army; another turns into a petty gambler and bogus big shot, while ignoring his starving children; the women turn to prostitution for survival. So much misery in this film is hard to take, but *The Children of Sanchez* affected me deeply. It's encouraging, too, to see Anthony Quinn in a role that utilizes his strengths after seeing him so often in roles he could have phoned in from the corner *taberna.* And sometimes did.

Stevie
Starring Glenda Jackson, directed by Robert Enders
"Life is like a railway station—the train of birth brings us in and the train of death takes us away," wrote England's eccentric suburban novelist/poet Stevie Smith. This touching film based on her life and ideas allows lucky observers to share the journey. It's a straight, sober, sincere job of lifting a play from stage to screen; and Glenda Jackson's elaborately embroidered portrayal provides extra strength when the camera moves in for close-ups. Clad in Peter Pan collars and with her hair in a Garbo bob, Ms. Jackson makes no attempt to impersonate the mousy, spunky product of suburban desperation whose poems and prose expressed the tensions of the humdrum life. Instead, she engages our attention and sympathy by striking a warmer note than usual.

Stevie lives in an ordinary little house on Avondale Road with an aunt who prattles about making tea, worries about a new washer for the kitchen sink, or wakes from a snooze with a cry of "Sherry!" Mona Washbourne is brilliant in this supporting role, burning into our hearts the memory of an unimaginative but devoted woman, then sinking into that mental torpor that precedes the sleep of death in a marvelously honed piece of acting. In her observances of Stevie, and in Stevie's relationship with her, a portrait emerges of Stevie as a woman who spent her childhood in hospitals (she had tuberculosis), who first thought of suicide at the age of eight, and who grew terrified, with advancing years, of the realization that she was an ordinary mortal.

The film is almost a two-hour monologue by Glenda Jackson, who clamps down on the role as if she were chomping the hull of a stubborn nut; but, by the time Stevie dies of a brain tumor at the age of sixty-eight, we see her as an extraordinary woman who never felt at home in the world. Stevie was considered fey; but Glenda makes her tough, spirited, and brave, even when she was too fatigued to carry off the façade. It's an unforgettable portrait of a spinster—odd, intelligent, headstrong, independent, lonely, and wonderfully unconventional. The film is a testimony to Stevie's stubborn spirit, but it's Glenda Jackson who makes the testimony stick.

Below, Glenda Jackson, as a poet, and Mona Washbourne, as her "Lion Aunt," share lives, strengths, in "Stevie"



ART

By David Bourdon

The Second Empire: Art in France Under Napoleon III
The Detroit Institute of Arts, Detroit, Michigan; through March 18
High style in nineteenth-century France swerved between precipitous ups and downs. The century began promisingly with the austere, classicizing Empire style and ended gloriously with the voluptuous, organic Art Nouveau style. In between, there were two bumpy decades when "Napoleon III style" prevailed.

The Second Empire commenced in 1852 when Louis Napoleon Bonaparte proclaimed himself Emperor, as his illustrious uncle had done nearly fifty years earlier; the regime collapsed in 1870, a casualty of the Franco-Prussian War.



Rodin's "Young Girl with Roses on Her Hat" lends allure to Second Empire art

The Second Empire was prosperous for many, but less auspicious for the arts. It is now easier to look sympathetically upon this ostentatious era as a result of an important exhibition that elucidates the taste and ideals of a society that was at once ultra-imperial and ultra-bourgeois. *The Second Empire* is a vast, almost stupefying array of 362 items, many on loan from dozens of provincial museums throughout France. The show was organized by a Franco-American team of art experts who, collectively, illuminate a period that has been determinedly kept out of fashion for more than a century.

One of the numerous virtues of the show is that it juxtaposes now-famous paintings (by Courbet, Degas, Delacroix, Ingres, Manet, Moreau, and others) with some of the notoriously witless—if adroitly executed—works that won praise at the Salon exhibitions. One's admiration for such great artists as Rodin, Monet, and Pissarro can only be deepened by seeing their work in prox-

(What's News, continued on page 34)



Calvin Klein

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WHAT'S NEWS, WHAT'S COMING

imity to the florid excesses of Cabanel, Bouguereau, Chassériau, and Winterhalter. Still, it is understandable why Winterhalter was a much sought-after society portraitist; even today, his pastel pufferies exude considerable charm.

Another merit of the exhibition is that it goes beyond painting to encompass less-familiar fields: sculpture, architecture, drawing, photography, furnishings, metalwork, ceramics, and glass. The sections devoted to photographs and architectural drawings are particularly fascinating. For astounding eyesores, one need look no further than the chaotically ornate furnishings. Who wouldn't be awestruck by the rosewood cradle in the form of a boat, fabricated by a group of master craftsmen for the birth, in 1856, of the Prince Imperial? The cradle is encrusted with precious metals, enamels, and allegorical figures—including a regal Miss City of Paris on the poop.

For many people, the city of Paris will always be the best achievement of the Second Empire. It was then that Baron Haussmann radically transformed Paris, redesigning its streets and squares, turning it into perhaps the most beautiful city in the modern world. Fittingly, *The Second Empire* concludes its tour in Paris at the Grand Palais (April 24–July 2).

Ben Nicholson: Fifty Years of His Art
The Brooklyn Museum, Brooklyn, New York; March 17 through May 13
According to which side of the Atlantic you are on, Ben Nicholson is either the most overrated British abstractionist in England or the most underrated one in America. The English think he is wonderful, and for good reason, since he became their leading representative as he swept through the European art world of the 1930s, mingling with Picasso, Braque, Mondrian, Arp, and Gabo.

Nicholson's own art is an extremely stylish synthesis of Synthetic Cubism, neo-Plasticism, and Constructivism. Alternating between totally abstract and recognizable subjects, he is the complete, often spellbinding master of precisely balanced relationships of sharp lines, geometric planes, and pale, muted colors.

Nicholson's star attained its apogee in the 'fifties, when he seemed bombarded with international awards. Since then, his reputation—at least in this country—has dwindled. It may be that Nicholson's art is simply too austere, ascetic, and reticent for American taste. His work doesn't come on strong, but it does leave a lasting impression—lyrical yet cool, and even passionate in its commitment to serene harmonies.

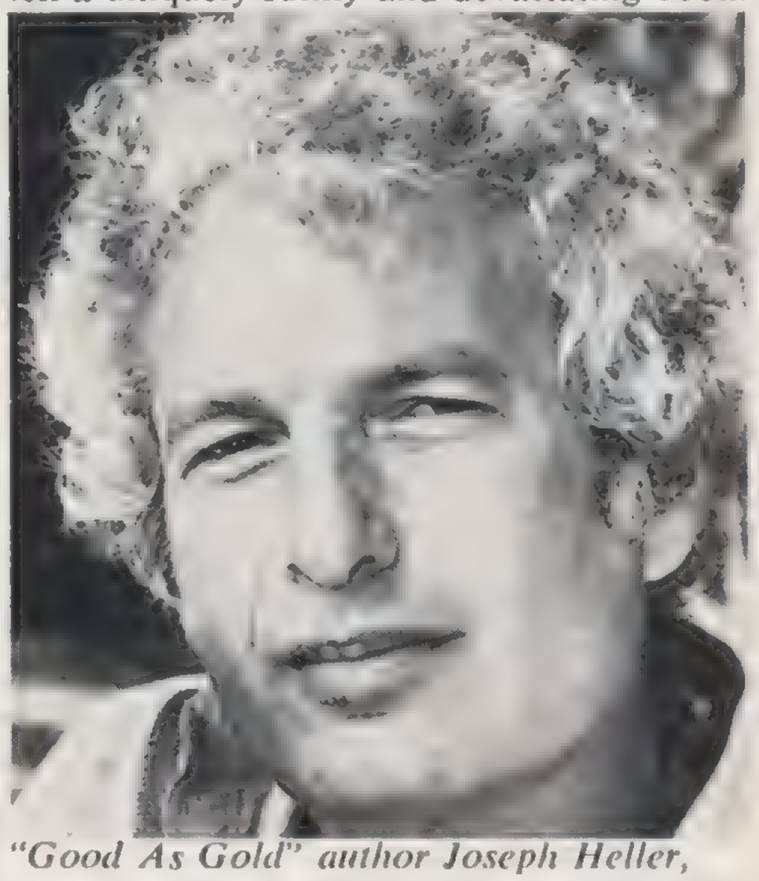
The present show, which was organized by the Albright-Knox Art Gallery in Buffalo, New York, is said to be Nicholson's first major retrospective in this country. The exhibition traces his development from the "naïve" landscapes of the 'twenties and the geometrized abstractions of the 'thirties to the carved reliefs of the late 'thirties and 'forties—which remain his most original achievement—to more recent works that recapitulate earlier themes. Nicholson may not be a giant of modernism, but he is definitely an accomplished artist.

BOOKS
By Allene Talmey

Good As Gold
By Joseph Heller (Simon and Schuster)
Professor Bruce Gold is the most fascinating creation of Joseph Heller (*Something Happened, Catch-22*). Heller depicts his curious protagonist as "lean, tense, and dark, with vivid shadows around his eyes in a crabby, nervous face women found dynamic and sexy." Gold is commissioned to write a book on "the Jewish experience in America"—one subject of Heller's witty, disturbing novel.

The novel is also about political doubletalk, of which Gold is a master. With equal adroitness, he can "deliver essentially the same speech to an elderly reactionary religious group that he had given the day before to a congress of teenaged Maoists." With that skill, Gold becomes the darling of the White House, where he stuns the press with such incredibly ornate phrases as "I don't know" and "nothing succeeds as planned." This in a political arena where, as one Presidential aide explains to Gold, "This president doesn't want yes-men. What we want are independent men of integrity who will agree with all our decisions after we make them."

From the extravagance of his wily, unblunted imagination, Joseph Heller has written a uniquely funny and devastating book.



"Good As Gold" author Joseph Heller, above: wit exposes White House doubletalk

Albert Camus
By Herbert R. Lottman (Doubleday)
Nineteen years ago, the Algerian author Albert Camus, winner of the Nobel Prize for Literature, died at the age of forty-seven in a senseless automobile accident on a clear French road. To tell those forty-seven years of his life in detail is the work of this new, engrossing, vibrant book.

Curiously enough, in spite of the furor inspired by his early successes (among them *The Stranger, The Myth of Sisyphus, Caligula*), Camus maintained that his play of Dostoevsky's *The Possessed* meant more to him than any of his previous work—perhaps because it offered him a forum for

(What's News, continued on page 36)

At last. An eyeshadow as gentle as it is beautiful.

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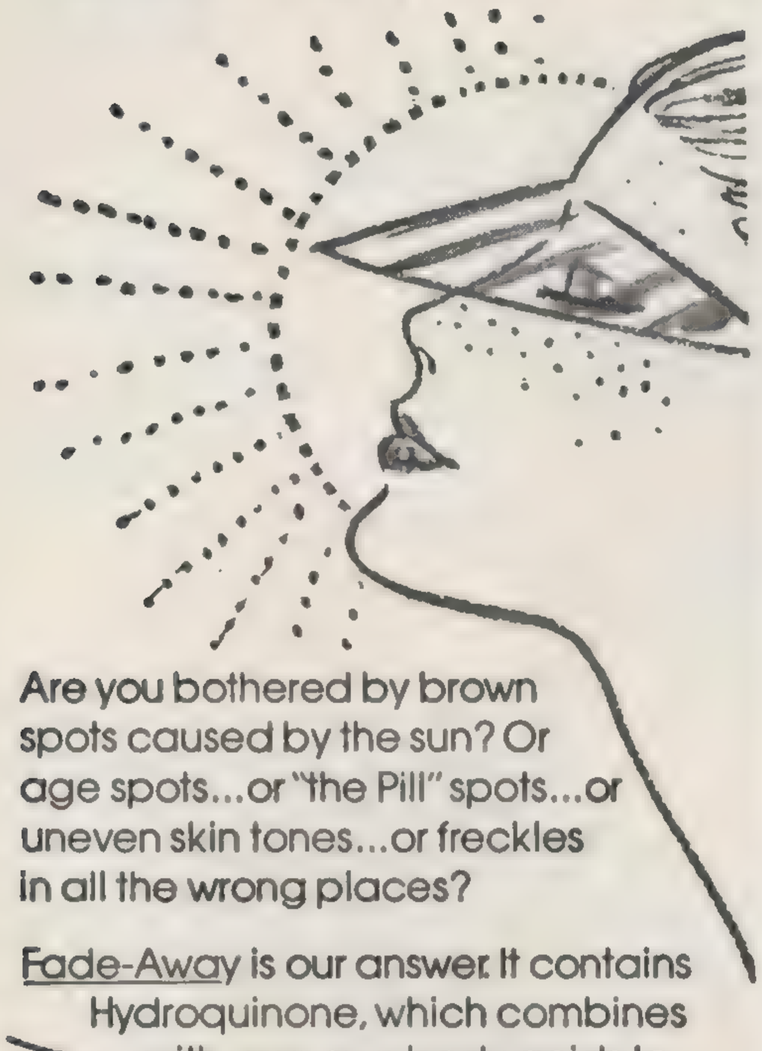
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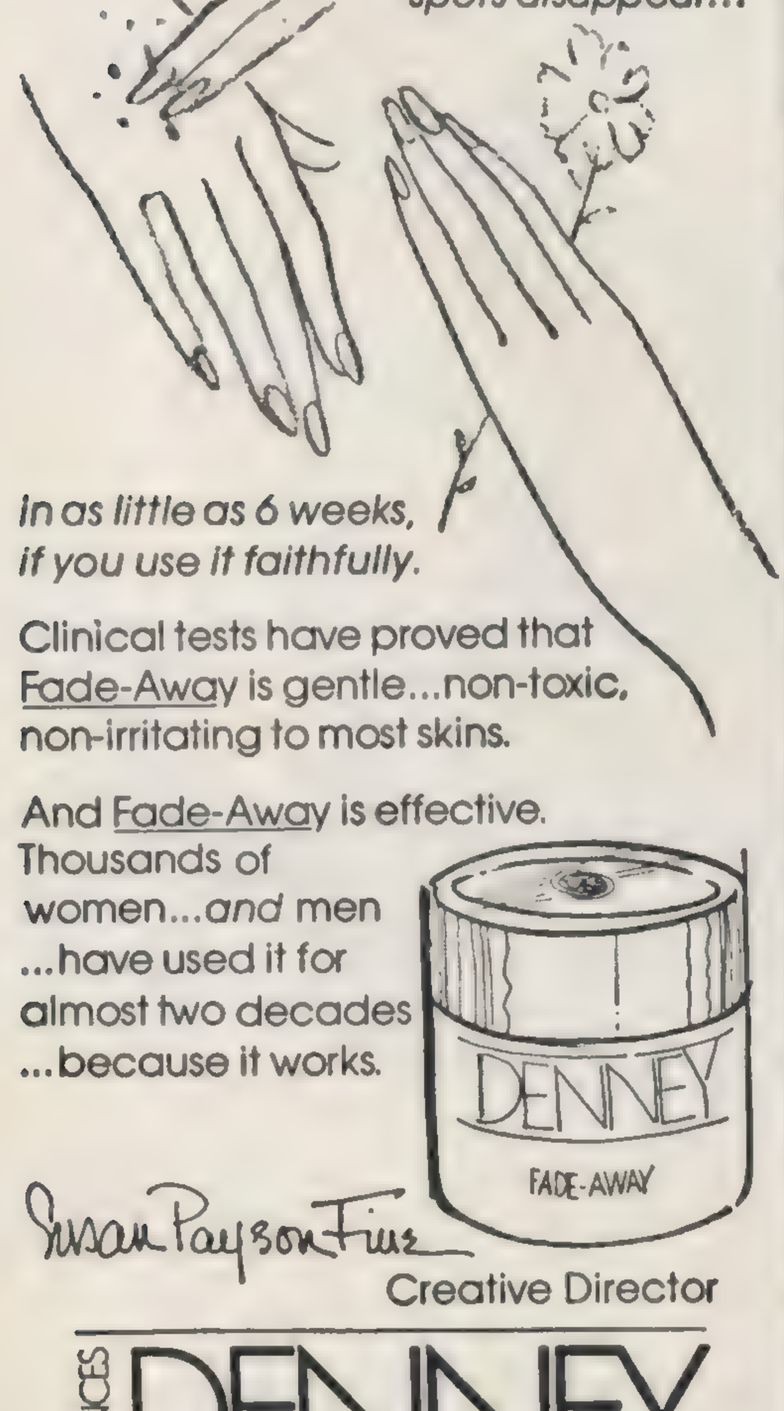


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WHAT'S NEWS, WHAT'S COMING

dealing with "an irresponsible form of revolutionary agitation." For some years before this, Camus had had a writer's block that was as painful as it was enervating. Writing the play, however, was a different matter.

The year before his death, Camus lived, peacefully, the life of a monk. At one point, the wife of the village pastor said to him, "Men are quite often disappointing, only God is not." After a moment of silence, Camus asked her, "Are you quite certain of that?"

Recapitulation
By Wallace Stegner (Doubleday)
Innocence and hard memories: that is Wallace Stegner's story of a man's crazy but wonderful time forty-five years ago in Salt Lake City, Utah. Ambassador Bruce Mason goes back and forth between today and his absurd past—his harrowing adolescence, when he was "stunned with hormones," full of desire, a boy in the cottonwoods. Few writers could make the transition from diplomat back to scraggy boy with so much indemnity for the reader.

No one else writes with the tang, mystery, and violence of Stegner. He propels his characters through many worlds—the world of Salt Lake City, the world of Memling, of Blue Wing Teal, of the Middle East, "anywhere along the confused unedited newsreel of his life."

Funny, sad, never remote, everything in *Recapitulation* blends together—the future, the past, and even the present.

RECORDINGS

By David Sargent

Everybody's heard of the big record labels —RCA, Columbia, Warner Bros., and all the rest. But relatively few people know about New World Records, and that's both sad and understandable. New World Records was created as part of the Bicentennial celebrations and funded with a nearly $4-million grant from The Rockefeller Foundation. Its avowed purpose was to produce one hundred records that spanned the full extent of American music from then to now, from operas to Indian chants. The project has just been completed, and all the records should now be available in any major library. Moreover, fifty-three of the one hundred records can be purchased, since they have been distributed for public sale through Peters International, which is normally a conduit for imported records.

The reason only fifty-three are for sale is simple enough: New World Records consists both of the company's own recordings and of collections put together from archival material that is still very much for sale. In the case of the forty-seven other records, the material was given to New World Records with the provision that it *not* be sold.

However you do get hold of these disks, most of them are very much worth hearing. There are two ways to go about it: One is to approach the records as you would the catalogue of any label, picking and choosing for pleasure as you go. The other method is more self-educational. These disks' lavish annotations, bibliographies, and discographies make it possible to gain a clearer picture of the full scope of American music than ever before. One has to arrange one's own sequences and proceed with a bit of caution, since the purpose of these disks is to "fill the gaps" rather than to record a "greatest-hits" collection.

The list of possible recommendations, should you want to dip into the series, could be very long indeed. Here are a few subjective highlights: A fine Cecil Taylor modern jazz disk (NW201); a challenging assortment of contemporary classical piano music (NW203); a stirring modern country-music collection (NW207); mementos from the Ziegfeld and Shubert days of Broadway (NW215); a disk of solo piano music by Aaron Copland (NW277); Henry Cowell's remarkable "Quartet Romantic" (NW285); Virgil Thomson's "The Mother of Us All"—probably the finest American opera (NW288/289).

MORE RECORDINGS:

Edith Piaf at Carnegie Hall (Peters International). Fine-sounding tapes of Piaf's 1957 New York concert, fascinating in itself and as an indication of her influence on 1970s cabaret stylists.
Richard and Linda Thompson: First Light (Chrysalis). The latest record from Britain's finest folk-rock duo.

(What's News, continued on page 41)

WHERE TO EAT NOW

Claude's



Claude's a small (seats forty-six), coral-pink and silvery room that makes you feel wonderfully good, is the best new restaurant in Manhattan. And *chef de cuisine* Claude Baills (*left*, in his thoughtfully appointed restaurant room) is the reason for Claude's immediate leap to top place. He cooks, he says, his "own style"—not *la nouvelle cuisine* but Baills cuisine—each comestible at its peak and each handled with reverence for its essential qualities. Examples: two slices of salmon surrounded by a sauce of sorrel in which the most delicate of tiny carrots, turnips, potatoes form a Matisse-like counterpoint; or a sirloin steak cuddled in a thin crêpe, the latter a perfect sop-up. These are miraculous dishes because each ingredient retains its own fresh, distinctive flavor. Desserts? A splendor.

Claude Baills —L L.

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WHAT'S NEWS, WHAT'S COMING

SPORTS

By Kay Gilman

Pete Rose: the making of a legend

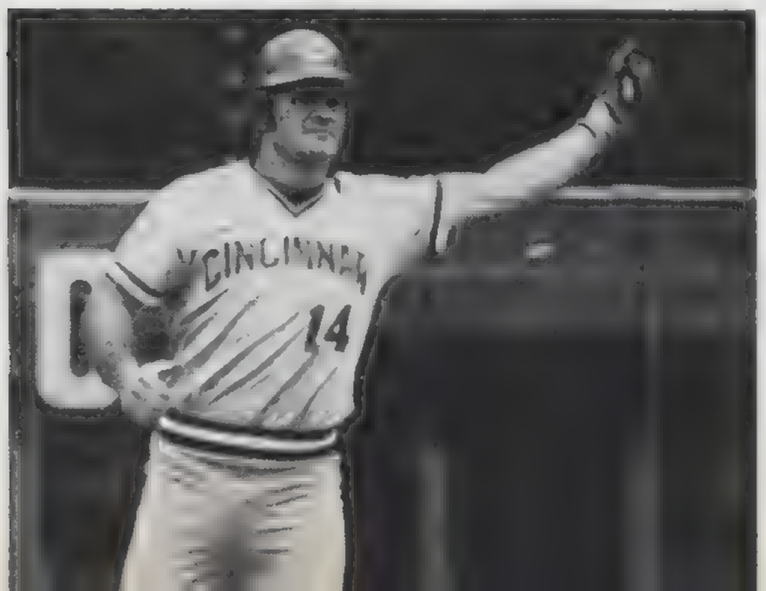
Baseball, which is getting in the swing of spring training in the Sun Belt right now, boasts an ever-expanding crop of youthful heroes—like the world-champion Yankees' dazzling pitcher, Ron Guidry; the World Series' Most Valuable Player, Bucky Dent; and that formidable slugger Reggie Jackson. But the most talked-about player of the 1978 baseball season, who is almost certain to claim the same honors in 1979, is no young tyro zooming up the stardom trail: he's a sixteen-year major league veteran named Pete Rose, and he stunned the sports world last December by becoming the highest paid player in baseball history.

Pete Rose, at thirty-seven—an age when most pro athletes are doffing their caps at retirement ceremonies—is still riding the crest. Rose didn't earn the *nom de sport* "Charlie Hustle" for nothing: His total concentration of mind and body on the field is legendary. His muscular, two hundred-pound frame houses the ultimate baseball player: batting both left and right, playing infield and outfield with consummate skill, and never missing a day's work. His sixteen-year career with the Cincinnati Reds was studded with records and accolades—more than three thousand lifetime hits, the National League batting championship, National League MVP, and a searing forty-four-game hitting streak in 1978.

The Cincinnati Reds displayed an unsentimental unwillingness to bet on their longtime star for four more years; but other teams were more than eager to prove their faith in the durability of his talents. The fact that Rose turned down larger monetary offers to go with the Phillies—including $1 million annually from one team—is consistent with the man who retains a "Peck's Bad Boy" impishness at thirty-seven and who, in the end, does precisely what he wants. Pete Rose wanted the Phillies, who are strong contenders in the National League and who number two of his closest friends on their roster; and to the Phillies Pete went, bat in hand and new records yet to be written.

(What's News, continued on page 44)

Pete Rose, below: a hero is reborn





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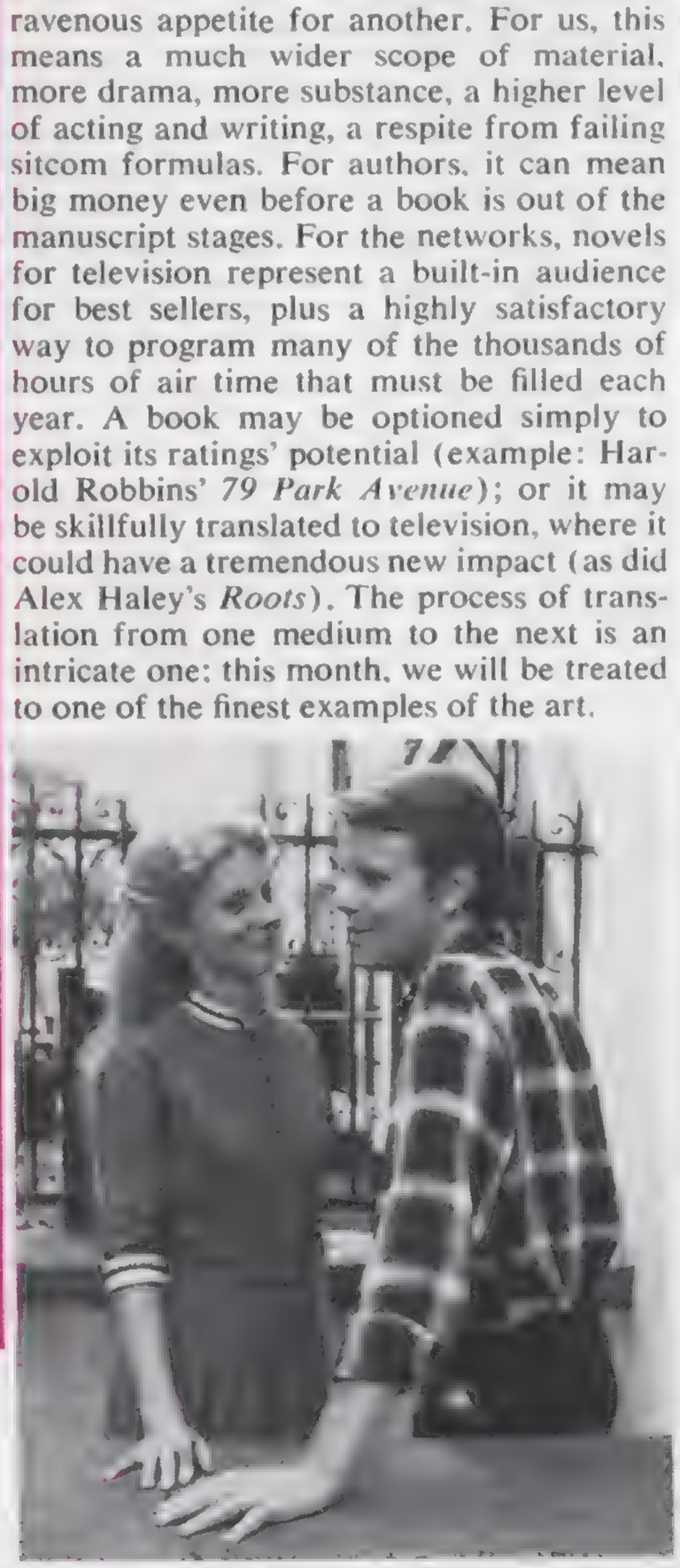
WHAT'S NEWS, WHAT'S COMING

TV

By Diane English

Marriage: the way we are now

Television has discovered the novel. Never before has one medium displayed such a ravenous appetite for another. For us, this means a much wider scope of material, more drama, more substance, a higher level of acting and writing, a respite from failing sitcom formulas. For authors, it can mean big money even before a book is out of the manuscript stages. For the networks, novels for television represent a built-in audience for best sellers, plus a highly satisfactory way to program many of the thousands of hours of air time that must be filled each year. A book may be optioned simply to exploit its ratings' potential (example: Harold Robbins' *79 Park Avenue*); or it may be skillfully translated to television, where it could have a tremendous new impact (as did Alex Haley's *Roots*). The process of translation from one medium to the next is an intricate one; this month, we will be treated to one of the finest examples of the art.



Above, Blythe Danner, Michael Moriarty assess marriage in "Too Far To Go"

Too Far To Go (NBC, March 12, 9:00-11:00 P.M. ET) is a television adaptation of ten of novelist John Updike's well-known "Maples" stories that have appeared in *The New Yorker* and other publications over a period of fifteen years. Richard and Joan Maple are a suburban couple complete with two cars, four children, one tasteful home, a dog, and a marriage teetering precariously on the brink of extinction. Updike freely admits that the Maples' lives closely parallel his own life and that of his ex-wife, Mary.

Executive producer Robert Geller (PBS's *The American Short Story* series), a longtime admirer of John Updike, optioned all of the "Maples" stories. "Wouldn't it be nice," said Geller, "to do *Scenes from a Marriage*, American style? Updike is one of the leading chroniclers of the institution of marriage—the way we are, the way we were, the way we want to be."

Too Far To Go is not the kind of material one is used to finding on television. There is no pat happy ending, no *deus ex machina*. The Maples tend busily to their lives, avoiding the backdrop of war, economy, assassination, the unraveling fabric of American society in the 'fifties and 'sixties. Performances by Blythe Danner and Michael Moriarty are uncommonly sensitive, warm, funny, painful. Music by Elizabeth Swados—the young composer who wrote the Broadway hit *Runaways*—is, according to Mr. Geller, "organic, not manipulative. She was present at the very first rehearsal."

One may not agree with Updike's portrayal of marriage, but in his own words: "Though the 'Maples' stories trace the decline and fall of a marriage, they also illumine a history, in many ways happy, of growing children and a million mundane moments shared." This is television that makes us *feel* something, close to home. The Maples' marriage may not have been made in heaven, but this particular television endeavor is the product of a very successful coupling.

COLLECTING

By Judith Goldman

A renaissance in prints

A quiet print revival has taken place; and original prints—etchings, lithographs, screen prints, and woodcuts, signed and numbered by artists—are once again good buys. For a while, contemporary graphics had grown tawdry and expensive; only souvenirs of superstar artists, they lacked authority. In the early 'seventies, a bullish print market supported art for autograph hounds. But when that booming market switched to photographs, then to drawings, print dealers and publishers took stock; and now they've sorted things out.

Major print publishers are taking risks. They're publishing a new generation of established but younger painters, such as Jennifer Bartlett, Nancy Graves, and Robert Zakanitch. The results are fresh. The prices are reasonable. Bob Zakanitch's large floral screen print, published by Brooke Alexander, New York, looks like a gouache and costs $750. The rich, murky cross-hatched etchings Jennifer Bartlett made last year (published by Multiples, New York) came out at $150 and $300.

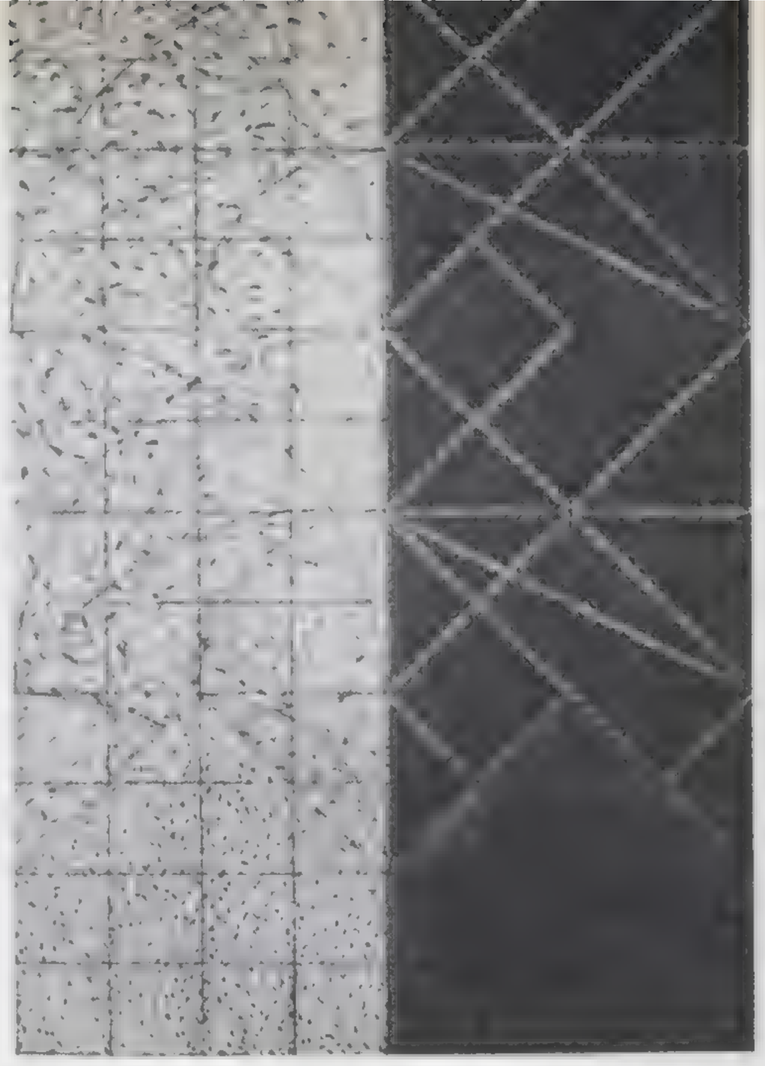
Other signs of the revival: Young New York galleries (e.g., Kathryn Markel and Fitch-Febvrel) where adventurous graphics do not cost too much and new, young, energetic publishers all over the country. One of the best, Vermillion Editions Ltd. in Minneapolis, issues superbly printed graphics by comparatively unknown artists—like Steve Sorman—at reasonable prices.

Original prints, even by major artists, are affordable. If a Jasper Johns drawing can cost $30,000, then Johns's recent *The Dutch Wives II*—a large twenty-seven-color screen print at $4000—is a very good buy.

MORE COLLECTING:

On March 22 and 23, Sotheby Parke Bernet, New York, sells contemporary prints and paintings. Very sought-after graphics by Jasper Johns, Helen Frankenthaler, and Robert Rauschenberg bring high auction prices. But decorative hard-edge abstractions by Victor Vasarely or Josef Albers are usually good buys.

Tatyana Grosman's Universal Limited Art Editions is to American prints what Ambroise Vollard was to French. Each project is years in the making and whatever its cost, it's reasonable. Recent publications include Alain Robbe-Grillet's and Robert Rauschenberg's collaboration, "Traces, suspects en surface" and two mouthwatering lithographs by Helen Frankenthaler, "Altitudes" and "Bronze Smoke."



A Bartlett etching, above: still a good buy

TAXES

By Julian Block

A vacation plan from the IRS

Before you know it, another filing deadline will be upon us. If you need more time to complete your income-tax return, there is an easy way to get an automatic two-month extension to June 15 for filing Form 1040.

Just fill out Form 4868—an easily completed application for extension that is available at any Internal Revenue Service office. Mail it by April 16 (April 15 falls on a Sunday) along with a check covering the balance, if any, that you think you are likely to owe.

When you do file your return, simply attach a duplicate of Form 4868 and, if the tax is different from your first estimate, claim a refund—or pay the balance due, interest at 6 percent.

The IRS has a going-away present if you plan to be outside the United States on April 16: You are excused from the April deadline and get an automatic extension to June 15 without the need to file Form 4868. If you take advantage of this tax break, remember to attach a note to your return explaining where you were on April 16. Otherwise, those relentless IRS computers will automatically assess a late-filing penalty. ▽

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Beauty Now

Designer collections for the bath



Some of the top designers in New York and Paris are bringing out collections of products for the bath this spring — so you can enjoy those moments of privacy and relax! Bath salts are being brought back. Soaps are perfumed — with the real thing! And bath gels foam with fragrance as they cleanse. Each ritual you perform gives you a new sense of luxury. And there is the irresistible temptation just to sit back in the tub and enjoy one and all. Take Madame Rochas. You toss the Silkening Bath Crystals into the tub and watch them burst into bubbles, scrub yourself with Silkening Bath Oil Soap, end with a whoosh of cologne. If you have done this once, you will know how relaxing it is to go the whole fragrant way!

When you're pressed for time — in a rush to get to the office, for instance — a long, perfumed bath is out of the question. The solution? Tatiana Body Shampoo by Diane Von Furstenberg. Use it in the shower from head (it is, after all, a shampoo!) to toe. And this way, you have a marvelous scent all day . . . without taking a minute to put it on!

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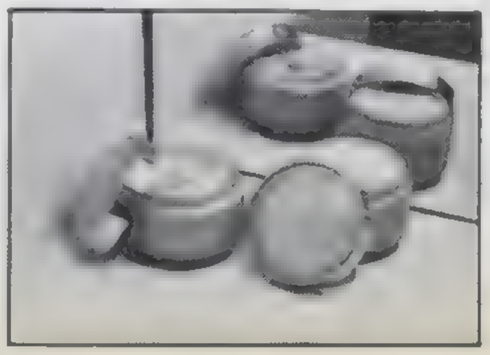


Top:
Earrings, Elsa Peretti of Tiffany.
Left:
Bonwillum Designs hair comb.



This is the moment to indulge yourself!! You can enjoy the extraordinary luxury of Arpège Gel Moussant above the Bath Oil, little sculpted cake of soap, Milk Bath, Talc, Veil of Arpège — what Lanvin calls Arpège Autour du Bain. The bottles are the original Lanvin design . . . and the black coffret is from the same Parisian Art Deco world.

Devotées of Chloé — as so many of us are these days — now have the very thing everyone longs for! A bath ritual so beautiful you find sensuous pleasure in the objects, *below*, even before you use them: the frosted crystal calla-lily jars bound in "silver" and filled with pale-peach Chloé this and that. Inside one, the new Poudre de Bain Moussante — with its own calla-lily shaped dipping spoon. In the other, Crème Parfumée Pour le Corps. . . . Glorious!



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His Looks

Spa Week





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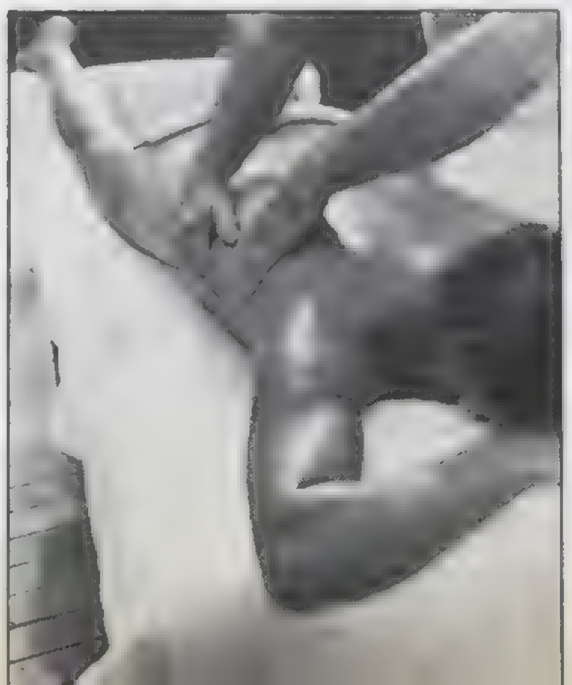
You know how much a week at a spa can do for you — and how much you need it about this time . . . when everything around you seems to be revving up and your body is grinding to a halt. Well, what about him? How many times have you heard him say he *will* knock off a bit early this Friday, so you can get a head start on the other commuters and make it to the country in time for dinner. He's going to get up earlier — now the weather is warmer and it's lighter outside at seven — because he wants to jog a mile or two. *Before* breakfast!

You have heard all that so often you can do a perfect replay. But how in the world do you get him to do it? The same way you get yourself going in the right direction: a week at a spa. Which explains why The Golden Door has Men's Week four times a year — in March, June, September, and December. Designer Bill Blass has been going regularly twice a year for about a decade. "It's my vacation, my only vacation," he says. "And it is the most wonderful, revitalizing experience. I come away from the place feeling totally refreshed, physically and mentally."



The men's course is not all that different from the women's. There is more weight lifting, more emphasis on body-building. And the routines are somewhat more rigorous. But the typical daily regime follows much the same pattern. 5:30 to 6:30 A.M.: a five-mile mountain climb or a straight three-mile walk, weighing in; sauna, steam bath or shower. 7:30: breakfast. 8:30 to 9:00: warm-up exercises. 9:00 to 10:00: Da Vinci class, with stretching, strengthening, endurance exercise. 10:00 to 11:00: gym, with special emphasis on strengthening. 11:00: break for midmorning snack. 11:00-12:00 P.M.: water exercises. 12:00: massage. 1:00: lunch. 2:00: volleyball in the pool. 3:00: jogging, afternoon walk, gym, or swimming. 4:00: break for afternoon snack. 5:00 to 6:00: stretch and relax class. 6:00-6:30: change for dinner. 6:30: cocktails. 7:00: dinner, followed by a brisk walk. 8:00: lectures or movies or just talking.

Each man signs up for the kind and number of activities he is interested in. "There is," according to Bill Blass, "a great deal of camaraderie. Everyone gets along. And, in addition to losing weight through abstinence from booze and fattening food, you have fun." Bill refuses calls while he's at The Golden Door, says, "The men who do take calls or do business don't seem to get as much out of it as the ones who simply sign up for the week and forget the outside world."







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People in fashion are talking about...

what's coming

Super-status jeans...
Spring shine
...where gold's going
...fashion High-Tech

China's on our minds—in the news—changing our ideas and the way we dress. Nobody's about to dream up a new "rice-paddy" look; the Chinese influences on fashion, this spring, are selective, quite beautiful, done with a sure, refined hand. They're applications, not ethnic outfits; sometimes, just a sense of proportion and line.

You find China in side-slit skirts, flat slippers, squared-off jackets, banded collars. Bright Oriental colors—yellow, jade, bold scarlet, black. Reversible silks. Antique kimonos at night. Neat bits of piping—on quilted prints, cotton jerseys, crêpe de Chine. There's a trimness to all these "Chinese" touches—and that, somehow, looks right for right now.

"China's on our minds, changing our ideas —and the way we dress"

Signs of spring? If it's a pair of pants, and it's new, it's probably got a sharp-line stripe down its sides. . . . If it's a matter of going strapless, you can relax about deb dresses and popcorn puckers; what people are talking about this spring are bright spandex bandeaux and neat strapless tops under jackets. Body-baring, in the most offhand way. . . . Writing letters, learning calligraphy, investing in beautiful papers and pens: Women seem more attracted by elegant details, these days, and Seventh Avenue's getting onto it: Geoffrey Beene has come out with a new collection of sterling or gold-filled pens and pencils, Mary McFadden has a line of soft-color washed writing papers in the works.

Shine: There's no end to . . . to words for it . . . to ways to it this spring. You see shiny accessories—patent-leather belts, lacquered bracelets, enameled jewels done up to a car-paint shine; polished fabrics: glitter at night. Shimmery, opalescent powders get brushed on anywhere—at the curve of your neck, your cheek, your back. Day fabrics have a sheen—or polish—to them: at night, the glimmer comes from special effects—adding on rhinestones, glitter, dustings of gold. The basic idea: not bare-and-glare but a subtle gleam. A little life!

If you look at the sales figures, you get the message: American women love designer jeans. So why not an ultra-status jean? The people at JAG thought they'd look into it and have some fun; so, this past Christmas, by special order, JAG made $150 jeans—with an 18k numbered gold plate, satin-bound seams, denim made specially at a silk mill in Japan. Women adored them. JAG's next status step? Valentine's Day jeans, for $300: it's the rubies that's raised the prices. . . .

Gold-talk—it just never ends: The price of gold, gold as a commodity, golden King Tut. Gold's expensive; but half of the discount department stores in the country seem to be selling 14k-gold chains. Platinum, now, is so terrifically expensive that you rarely see it used. What's all this doing to the world of gold jewelry?

It's making for what seems to be an ever-expanding market—and making for a lot of headaches. The value of gold, in the United States, fluctuates so frequently that many manufacturers now plug directly into a computer terminal before they quote the current figure for a bangle, bracelet, ring.

Unlike the fashion industry, the jewelry world has been slow to develop recognizable designer-names; that's starting to change, now. More and more, stores are beginning to promote jewelry as a designer concept; people are zeroing in on an identity, style, name. They're also looking for quality; and that, in the U.S., means a switch from popular 14k to 18k gold. 14k is strictly an American phenomenon; in some places outside the U.S., nothing less than 18k can be sold as "gold." Softer, a richer, deeper yellow, "18k gold," says designer Janis Savitt. "is becoming the thing."

Pin it on high prices, a desire for value, the self-directed 'seventies: Whatever the reason, you hear more talk, these days, about a product's function. Usability. Good design—with a purpose. You see it in everything from down parkas to High Tech home-furnishings to Wellington boots to warm-up suits: Where the notion of design isn't an attractive overlay—it's a simple reflection of use.

With sunglasses, now, the excitement's less in "fashion glasses," more in what the shades are going to do for your eyes. The constant theme: practical protection—mountain-climbing glasses; ski glasses; glasses, initially designed for after eye-surgery use, that are total pros in absorbing ultraviolet rays. In luggage, everyone's talking about Cordura nylon: 100 percent waterproof, lighter than other nylons, the fabric can't mildew, rot, tear, or fade. Cordura's function: to make virtually indestructible luggage. Cordura's design? Well, initially, the fabric was used to make backpacks.

—KATHLEEN MADDEN



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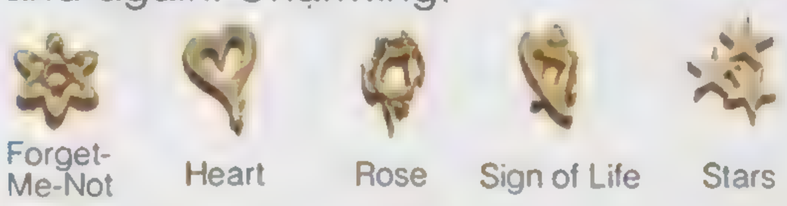
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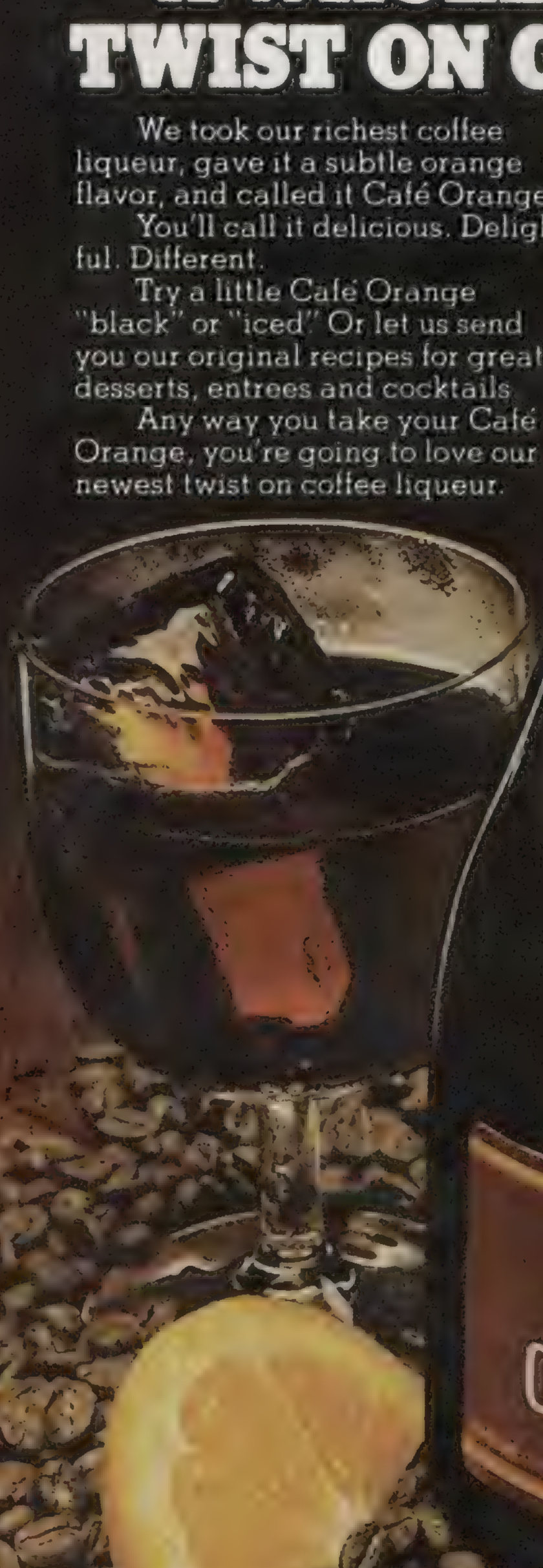
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Between Us

Winning votes... using time... learning skills... and tips for world traveling

By Lorraine Davis

WOMAN-TO-WOMAN

"Being an actress has something in common with being a housewife. They both look terribly easy to someone who hasn't done them. And the easier it looks, probably the better you are doing your job. . . .

"I feel very fortunate, because there has always been something I particularly wanted to do. To have something which one particularly wants to do is more important than anything else. It is even more important than succeeding in that thing you want to do. In fact it does not matter if you fail, but it does matter that you do or do not want to *do something*. It has nothing to do with guilt or ambition, or wanting to *get* something. It is about wanting to *do*, to *make*, to *utilize* the energy inside you."

—Glenda Jackson, in *Interview with the Muse: Remarkable Women Speak of Creativity and Power*, by Nina Winter (Moon Books), a rich gathering of ideas from seventeen strong, outspoken women.

PUT YOURSELF IN OFFICE

Done any politicking lately? That's the way to implement your ideas in our democracy. "Ideally, you'd prepare to run for office two years ahead of time; but that rule is broken —often," said Betsey Wright, executive director of National Women's Education Fund, publishers of a "Campaign Workbook" designed to change woman's role in the U.S. government. She thinks now is a fine time to rev up for next fall's elections.

Only 10 percent of American officeholders are now women—though over 50 percent of the citizens are female. To give women the information and skills they need to elect themselves, this loose-leaf volume (for easy access and updating) takes you, in clearly outlined pages, through every step from selecting the candidate to cleaning out the office and thanking the volunteers after you've won. Drawn from the experience of hundreds of women who have participated in the Fund's campaign seminars and workshops, the pages of the "Workbook" give precisely detailed instructions on what to do and how to do it, whether it's strategy development, statistical and demographic analysis, the mechanics of staffing and headquartering, communications with the media, or fund raising.

This month, the N.W.E.F.—a nonprofit, nonpartisan organization—will hold workshops, in cooperation with women's groups, colleges, and universities, to help women learn how to run for office, with emphasis on the critical city-council races. These are good entry-level spots for women, close to home and involved with problems that concern women deeply. Also beginning this spring, a series of four regional management seminars for women already in office. Information or copies of the book ($15, or less in quantity): National Women's Education Fund, 1532 Sixteenth Street, NW, Washington, DC 20036.

JAZZING IN K.C.

Carol Kaye—who has written eleven textbooks for electric-bass players—will conduct a clinic/workshop, play bass with the Women's Jazz Festival All-Stars in Kansas City, MO, when the second annual Women's Jazz Festival tunes up on March 23, 24, 25. Fellow All-Stars and workshop leaders: Melba Liston (trombone), Sue Evans (drums), Monnette Sudler (guitar), Dr. Karen Fanta Zumbrunn (piano), and Jane Bloom (soprano sax). Other top performers at the Festival, which will feature high-school and college big-band concert, combo competition, open jam sessions, a gospel songfest, include Carmen McRae, Marian McPartland, Urszula Dudziak, Michal Urbaniak, Joanne Brackeen, and New York's all-female Universal Jazz Coalition, presented by Cobi Narita. Critic/historian Leonard Feather will MC the final concert.

At the concert: announcement of the winner of a $500 jazz scholarship award. Inquiries about a possible award *next* year should go (with stamped, self-addressed envelope) to The Women's Jazz Festival, Inc., P.O. Box 22321, Kansas City, MO 64113.

NO-COST JET SET

Spring may be just around the corner but summertime is on some minds. For teacher Lillian Swarth, who uses work switches as global vacations, a change is as good as a rest. Ethiopia, Chile, Hong Kong, Singapore, Malaysia, Indonesia, Israel, and England are just some of the locales where Ms. Swarth, an enterprising woman who is professor of secretarial science at Nassau Community College in Garden City, NY, has participated in teacher-training programs, acted as director of a business college, made studies of secretarial workers, taken part in conferences, or conducted workshops. If you have skills that might take you overseas, investigate possibilities through your professional association, your school, your friends. One thing may lead to another and, as in Lillian Swarth's case, to the other side of the earth. Whether your summer occupation provides a salary or just travel and living expenses, you'll lead a jet-propelled life.

TIME MEANS MONEY

Whether or not its premise applies exactly to your life, *The Best Way in the World for a Woman to Make Money*, by David King and Karen Levine (Rawson, Wade), is a book rich in serviceable ideas. Mr. King's "best way" is a job in sales, a field for which he finds women eminently well suited. His own career boomed when he hired, in three management spots, three all-women sales forces. He found that women tackled selling in ways innovative to traditional male "salesmanship" but natural to them. "Since women are a new image in sales . . . they aren't met with the same skepticism. . . . When women join a sales force they shine.

"You don't need to start watching Monday Night Football or enlist in the Marines in order to understand the dynamics of sales. . . . If you can organize a fund-raiser, get along with people, teach a friend a difficult recipe, and keep your kids from killing each other, then you may have the potential to earn big money in sales."

Taking you step by step through evaluation of your own potential for a sales job, King also instructs in how to evaluate potential employers and the ways they may pay you. His detailed notes on résumé writing and job interviewing start with "never say anything about yourself that isn't positive," and could be applied to any job search. This is also true of his discussion of how to conduct a business lunch, in which he even reminds you to avoid restaurants with linty tablecloths that will leave your skirt looking shaggy.

Equally valuable for any of us, working or not, is King's chapter on managing one's time: "Ideally everyone should have a flexible mind and a rigid schedule." Along with other thought-provoking specifics, he gives this counsel on the two-hour job: "If you've planned your schedule properly you shouldn't ever have two free hours. The best way to approach a two-hour job is to view it as six twenty-minute jobs. Learn to work in fifteen- or twenty-minute bursts." *No* minutes wasted if you follow this guide.

SKILLS FOR WOMEN MANAGERS

Coming up by New York's Hunter College Center for Lifelong Learning are seminars for managers, supervisors, professionals, and self-employed women. Some topics, dates, and places: Time Management, March 19-20 in New York City, April 23-24 in Albany; Professional Growth, April 23-24 in Philadelphia; The Professional Manager, March 26-27 in Philadelphia, April 2-3 in Hartford, May 17-18 in New York City; Unlocking Creativity, March 21-22 in Boston, April 4-5 in Albany, May 10-11 in New York; Professional Communications Skills, April 4-5 in Boston, May 7-8 in Philadelphia; Management Skills for Secretaries, May 14-15 in Albany. Call or write Patricia Giller, Hunter College, 101 Park Avenue, Room 1034 North, NYC 10017; (212) 889-5488.

Seton Hall University is cooperating with other schools on one-, two-, and three-day seminars on Management Skills for Women Supervisors and Administrative Assistants; preferably register at least one week in advance. March 14-16, Seton Hall University, South Orange, New Jersey, (201) 762-9000 x 667; March 7-9, Elmhurst College, Chicago, (312) 279-4100 x 476; May 16-18, Drake University, West Des Moines, (515) 271-2525; June 6-8, San Francisco State University, (415) 469-1100; June 6-8, University of New Orleans, (504) 283-0248.

YOUR WELL-BEING

Other people: how do you respond to those who are different?

Opposites can attract—or antagonize each other; here, some tips on acceptance of the unfamiliar

By Barbara Lang Stern

When you meet people who are different from you, chances are you sometimes find the dissimilarities attractive. "She's very open about her feelings. I'd like to be more like that," you might think. Or you may respond warmly to someone who brings out a side of you that you approve of, or who satisfies a need you may have—for warmth, reassurance, approval, etc.

But you may also react to "differences" with negative feelings of hostility or anxiety. For example, maybe you've been in a business meeting or even a family discussion where one person angrily demands that a decision be made, while another shakes her head adamantly, protesting that there's just not enough information available. Each is infuriated by the "impossible" way the other is behaving.

"One of the common reasons we react *hostilely* is that we are trying to impose our ideas or personality style on someone else; or we see the other person as trying to do this to us," says Gregory G. Young, M.D., a Dayton, Ohio, psychiatrist active in research into human development. "When this happens, we tend to dig in and 'fight for our life,' which is to say, for our own personality style or way of being. We don't stop to consider the fact that different approaches to the same situation are equally valid for different individuals, or that someone else's style may also offer something of value to us."

Suppose you realize that your personality makes you want to accomplish a great deal—make a decision, win admiration, and then move on to the next thing. Once you recognize this key urge behind your behavior, you can begin to appreciate both your strengths and your weaknesses. You get a lot done, but sometimes you're impetuous, or you spread yourself too thin.

Let's say you're dealing with someone whose personality style is opposite to yours. She sees all sides of an issue and wants to collect heaps of data before reaching a conclusion. She often turns up valuable information that leads to wise decisions, but sometimes she has trouble arriving at any conclusion at all because she wants to reach the *perfect* one.

Clearly, you each have assets to contribute to almost any project. And, if you're able really to accept both your strengths and your vulnerabilities, you may help each other to offset potential weaknesses. Maybe you discuss beforehand how much time can or should be given to research, agree when to review and to make a decision.

Understanding your own and another's motivations often dissipates hostility. Imagine you're in a tennis match when someone makes a good point and then interrupts the play to take an exaggerated bow to you and the spectators. It's not your style. "Showoff," you may think, and withhold your praise. But, if you understand that this individual is simply different and probably needs outside approval more than you do, you may feel an urge to offer congratulations.

Sometimes, instead of becoming hostile, we feel *anxious* with someone who's different. "The reason is apt to be that he or she causes us to question our own beliefs or feelings," says Dr. Young. For instance, a homemaker and a career-oriented woman may find themselves uneasy with one another. The homemaker may think, "Am I wrong to get so much satisfaction out of family life? Am I less interesting, less of a person?" And the other may wonder, "Is there something wrong with me because I don't want to give up my career? Am I less of a woman?"

"Again, our tendency is to evaluate different attitudes or behaviors on the basis of which is right or wrong," says Dr. Young. "What we need to do is try to see variations as neither good nor bad, but simply as entirely different approaches to the world. We can each grow, or choose to modify our behavior, but we still need to live in reasonable harmony with our basic selves, or we'll be in trouble. Going against our own ways of being is what causes neuroses. I can't picture anything more difficult than for a woman with an ambitious personality style to try to stay at home when she really wants to be out competing and challenging.

"Often, it can be enormously reassuring to realize that, however different you may be from someone else, you're not alone in your way of viewing life," says Dr. Young. In his recently published book *Your Personality and How To Live With It* (Atheneum/SMI), Dr. Young describes twelve fundamental personality styles. He explains that your "personality" includes everything about you, your feelings, goals, experiences, etc. But the recurring attitudes with which you consistently respond to all the situations you face constitute your personality *style*. While your individual personality is unique, this style is something you share with others.

No two personality styles, however "different," are necessarily incompatible; but, Dr. Young writes, "one of the more interesting experiences in group . . . and family therapy is to observe how sympathetic and generous persons of the same personality style are toward each other—without even being aware . . . of what that means. They are simply aware of each other. Empathy and concern always surface, as do basic insights into problems and how they might be resolved." ▽

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Fashion Q & A

Everyone is asking about short skirts . . . updating your current wardrobe. . . .

Q I read so much about skirts getting shorter, but I've been wearing most of my fall and winter clothes about mid-calf for day. I like the longer look. What do you say is happening with skirt lengths for spring?

A You've asked the question that ninety-nine out of one hundred women are asking designers as they travel to stores across the country. While most designers are showing shorter skirts for spring—don't panic. Remember: "Shorter" means about one to two inches below the knee, *not* mini or anything drastic.

Well-dressed women, regardless of age, have always found the key to looking their best is to wear the length becoming to their figures. Today, women are much more individual and less likely to follow rigid fashion dictates. We all know that certain clothes look more attractive longer. So don't feel pressured to shorten all your longer skirts if you are enjoying that length. Experiment with one of your long skirts and see how you like it shorter.

Tip: Always measure from your waist down—rather than from the floor up. This way you don't worry about a change of shoe-heel heights affecting your skirt length.

Q Why do stores rush the seasons? It seems unless I buy a swimsuit in May or a fur coat in July, I end up not buying at all, because there's no merchandise in the store for the current season. Also, I have many friends, who say, "Why buy early? For example: stores put summer merchandise on sale around the Fourth of July, yet most people are just starting to think about buying summer clothes." Who is out-of-step: the stores or me?

A Cheers for your side! We've always believed stores are fooling themselves by rushing one season ahead without really enjoying the current one. More and more American women buy clothes when they need them. They do not plan far ahead. It's more likely to be a dress for an important dinner, a swimsuit for an unexpected vacation, and a pair of white pants when the mood hits you.

Stores are still operating on an outdated theory that "Our customers want us to be first." So they stock fur coats in hot sticky July and wouldn't think of bringing in cozy new cashmere coats in a chilly Christmas season. Your friends are sadly right. Stores are educating people to think sales by rushing the season. Keep asking your question. We may get stores in this country to realize—women today like to shop, and buy, in season.

Q I'm planning on taking a trip to Europe this spring and was wondering how to pack a carefree, yet good-looking wardrobe. I really dread carrying suitcases, because I find that so many of the European airports simply do not have porters or any means to help a woman with her luggage.

A As long-time travelers, we know what it means to arrive at an airport only to discover you must carry your own luggage from the terminal to the taxi.

Rule One: Simplify.

Rule Two: Select one, or at the most, two colors. Build your travel

(Continued on page 88)

If it just took care of brittle nails, it would be enough of a miracle.



Does L'Oréal's Miracle Moisture Lotion really live up to its name? All we can tell you is that, used regularly, it actually works at the cuticle to help correct brittleness where your nail grows. And after you massage it into your nail, lavish a few drops on your elbows and hands. After all, if it can condition and moisturize something as tough as your nails, think what it can do for dry skin.



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FASHION Q&A

(Continued from page 84)

wardrobe around a color that flatters you. We find a dark color (black, grey, navy, or brown) excellent, especially for European capitals. A second choice is beige.

Rule Three: Think about the various activities you will be enjoying—shopping, dining, dancing, visiting museums, and lots more. Make sure you have the right comfortable shoes for gallery-going and the special clothes for dinner.

Rule Four: Take clothes that will work together. Remember, your coat should fit over your jackets. So, if the weather changes, you can add or subtract layers to keep comfortable. And, of course, keeping to one major color will help solve that problem.

We've checked with dozens of friends and we all agree there are twelve essentials for an organized wardrobe. They are: slim skirt (no pleats), pants, twin sweater set, slim coat, raincoat, tailored shirt, dressy blouse, evening separates—skirt, camisole, cardigan—robe and nightgown.

By keeping to one color, or at the most two, you will find you need fewer accessories, especially shoes and boots. Also, you will waste less time making up your mind on what to wear each day.

As for accessories, they should add the color, the glamour, the dash . . . your personality. Think of a great belt; one-of-a-kind necklaces or bracelets; antique shawls, stoles, or scarves; and, of course, fresh flowers are a perfect, pretty, and personal signature for day or night.

Q **Every time I go into a menswear department with my husband to buy him a suit, or the boys' department for my son—I'm surprised to see the prices. Can you tell me why men's clothing should be so much less expensive than women's ready-to-wear?**

A We asked two top American designers, who make both men's and women's collections, to answer your point about price differences. Calvin Klein says, "Menswear manufacturers make a couple hundred thousand copies of a single suit style. A woman's suit is cut in the hundreds, or at the most, about one thousand pieces.

"Another point: Men's stores buy in big quantities. After all, they don't have to worry about seasonal markdowns. Many of these stores keep their men's suits year-round. They know a good dinner jacket is timeless. So is a navy blazer.

"Also, my fabrics for menswear are less expensive than the fine woolens and pure silks that I use for my women's clothes. For instance, I never make a cotton shirt for women. Yet, all my shirts for men are all cotton. Finally, menswear manufacturers take a smaller mark-up. It's usually 10 percent less than in the women's area."

Adolfo agrees with Calvin Klein. "It's because the volume is so much larger in menswear that retail prices are lower than for women's clothes." He, too, points out, "When a man's suit is cut, it's usually as many as five hundred or two thousand pieces at one time. My suits for women, however, are cut one at a time and put together by hand. Naturally, the price reflects this difference."

Q **Could you tell me how to update my current wardrobe? I have several suits in expensive wools that are favorites of mine; but, in a season when so many new suits feature broader shoulders, mine look passé.**

A We understand your dilemma. A good suit in a good fabric is a good investment. You can, however, update it. Check three strategic points: shoulders, skirt, and waist.

First, buy a pair of small shoulder pads, usually available in a department-store's notions section, and experiment with a modified broader shoulder line.

Second, look at your suit skirt. Is it too wide? Most of the new suits feature slim skirts, often slit, slashed, or unbuttoned to show the leg. Take your skirt to a dressmaker or tailor and have it slimmed down.

Then, add spring's most important accessory: a colored belt. Buy a wardrobe of belts in flame red, chrome yellow, Maxfield Parrish blue, or deep purple. Covered buckle belts look great. So do belts in leather with a touch of shine, such as patents or snakeskins. Wear your new belt as a touch of color on a jacket or around a close-to-the-body-sweater—and watch your old suit look today.

Q **I'm curious about what is happening to evening clothes for spring and summer. Are short dresses newer for evening than long ones? I feel more glamorous in a floor-length dress, so, naturally, I own more of them. But, now, I'm wondering.**

A We do feel long dresses look wrong for the upcoming seasons. If you want long, think in terms of dresses ending around the ankles or something uneven around the hemline. A completely straight long hem looks dowdy. Bill Blass and Mary McFadden, who dress so many women for evening, both agree: Short . . . Slit . . . Sexy . . . and bare dresses are "In."

EDITOR'S NOTE: *If you have a question about fashion and would like to have a professional answer, send your request to Vogue, Fashion Q/A Department, 350 Madison Avenue, New York, New York 10017.*



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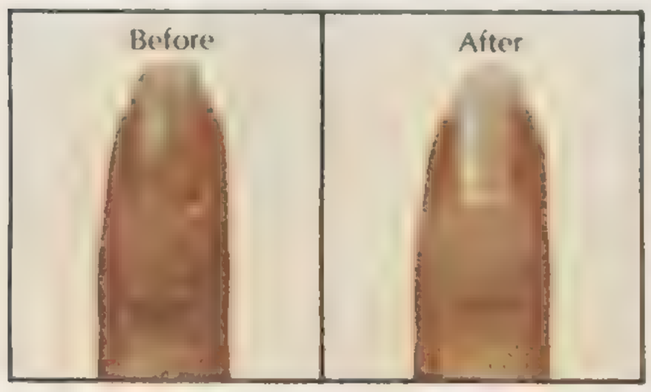
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What about saunas? Are they good for anything except relaxation?

Doctors now are cautioning people about saunas: how to use them, when, and for how long

By Dava Sobel

When you take off your clothes to enter a sauna, doctors say, you should also divest yourself of all false expectations about this time-honored Finnish custom.

Enthusiasts may tell you that the intense, dry sauna heat will cleanse your body of toxins, increase your resistance to colds, improve your circulation, make you lose weight, and clear up acne. But, in fact, the sauna's real benefits are few. And, under certain conditions, the practice is actually dangerous.

The true Finnish sauna, according to Willibald Nagler, M.D., physiatrist in chief at The New York Hospital-Cornell Medical Center, is a social ritual that takes half the day. In addition to a session of dry heat up to 200° F., skin-slapping birch branches, the vigorous washing and massage, and the plunge into snow or cold water, an afternoon at the sauna includes business dealings among fellow bathers, periods of rest, and a large, leisurely dinner at the end.

"In this country," Dr. Nagler says, "people may enter the sauna at a health club when they are already exhausted and dehydrated by strenuous exercise. Then the sauna makes them sweat even more." This can rob the body of fluids to the point of heat exhaustion, or the more serious heat stroke, which is a life-threatening condition.

"The presumed benefits of a prolonged sweat to cleanse the body of toxins are a myth. Sweat merely serves to cool the body; toxins leave via the urine," says Harry Johnson, M.D., of the Life Extension Institute of New York.

Charles Kuntzleman, Ed.D., national program consultant of the YMCA Fitness Finders Program in Spring Arbor, Michigan, says the sauna's only demonstrated therapeutic effect is the relaxation it may produce if used correctly. "A related claim," he says, "is that more restful sleep follows sauna use. While I know of no evidence to support this statement, it's easy to see how relaxation might improve one's sleep."

Dr. Kuntzleman notes another alleged benefit of sauna use: easing arthritis and bursitis pain. "This is a physical problem that tends to flare up when the sufferer is under stress," he says. "If one can relax in the sauna, then the pain may subside. And there could also be some symptomatic relief as a result of the heat, although you would never call it a cure."

As for weight control, Dr. Kuntzleman agrees that some individuals may lose up to three pounds during half an hour in the sauna. The loss is all water, however, and it comes back immediately. Sauna weight loss has nothing to do with reducing stores of excess fat; it's a debilitating depletion of fluids in the body's cells.

According to Dr. Nagler, the dehydration changes the "hemoconcentration," or ratio of solid particles to fluid in the blood. Any medication in the system thus becomes more concentrated and could have unexpected ill effects. And, he adds, the thick blood could also lead to the formation of a blood clot anywhere in the body.

It has been claimed that the sauna is effective against acne and eczema, and colds and the flu. "Not only are these claims unsubstantiated," Dr. Kuntzleman says, "but you should never enter a sauna while ill, as the heat could drive up a fever."

A sauna session may elevate the blood temperature to 103° F. First, the body's thermostat works to lose this heat by sweat, which evaporates and cools the skin. Then the hot blood moves to the surface of the skin, where it in turn is cooled to 100° F. before returning to the body core.

"The skin reddens during a sauna bath because of this automatic attempt to cool down," Dr. Kuntzleman explains. "To many people, the redness appears as a sign that the sauna is stimulating the cardiovascular system beneficially. It *does* improve the peripheral circulation, but there is no known benefit to the heart."

"Among older people," adds Dr. Nagler, "there have been cardiac deaths associated with sauna. The high heat can aggravate a heart condition, because the body must struggle to maintain normal temperature."

Even the harshest critics agree, however, that the sauna need not be a threat if you use it wisely. Here are Dr. Kuntzleman's safety guidelines:

1. Keep the temperature at or below 185° F. and the humidity at 10 percent or lower. (The drier the air, the more easily sweat evaporates.)
2. Wear as little clothing as possible—to facilitate the evaporation of sweat.
3. Spend no more than eight to ten minutes in the sauna your first time.
4. Don't stay in the sauna alone. Heat stroke can sneak up on you.
5. After a large meal, wait at least one to two hours before using the sauna.
6. Never use the sauna if you are under the influence of alcohol or drugs—including antihistamines.
7. Women should avoid the sauna during early pregnancy.

People who suffer from heart disease, diabetes, or high blood pressure should avoid the sauna altogether. "If you follow these guidelines, there should be no problem with using the sauna for relaxation," Dr. Kuntzleman concludes. "But if you use it for fitness, you're just kidding yourself. A sauna is no substitute for physical activity." ▽

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Hair

New takes on short looks

In a year when clothes are narrower and closer to the body, short hair has the polish, the pulled-together look, and the proportion you want now. The line to go for is neat, controlled—not a wisp or tendril in sight. Take any of the short cuts you see here . . . . What could be easier!

It doesn't take much to keep a great cut in great shape. All you need is a good blow dryer (Supermax Curly-top hair dryer is one), and a good gel —like Vidal Sassoon's Hair-In-The-Sun—slicking hair back.





The short hair, above and in the picture at the top of this page, has going for it all the things short hair should: line, shape, and great, clean style. Hair, Christiaan.



If you want to go this short, be sure you've got the look (small-boned) to carry it off. And just enough makeup, especially on eyes.



Above: Soft, short cut for Black hair. The neat shape is everything!--one look from the profile view proves it. By Christiaan.



Seen at Halston's collection: Model Pat Cleveland and her new short look, with soft, tousled bangs.



P.M. style: the way short hair looked on the runway at Valentino's collection--slicked back, with a shot of glitter for fun, whimsy!



At Ungaro, another great look: short, sleek hair, cropped to the nape--a perfect example of what short hair is all about now.



Above: Isabelle Weingarten's ultra short hair, peeking out from a hat, at Sonia Rykiel.

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Do you want thicker looking hair? More shine? If you're a blow-dryer user, the easy way to have both: use a conditioner/texturizer-in-one, such as the new Ogilvie Mist-Mate with Panthenol. Another good idea: hold your dryer at least eight inches away from your hair. . . . Pretty—and easy: the ribbon-tied hair look, right, by Howard Fugler. Susan Horton hair tie. Stores, next to last pages.

Hair

Simplifying your hair-care life



Whenever Argentine singer Nacha Guevara (*left*) stops in New York City, she drops in on Pascal, a top stylist at Diffusion Salons. Pascal says Nacha's straight hair is in good shape — no special problems. Nacha's highlights — for shine — cause her hair to be slightly dry, says Pascal. So he suggests L'Oréal conditioner each time she shampoos, to keep her hair in top shape. To get the look here, Pascal set Nacha's hair with hairpins, then gave it a once-over with a blow dryer for a fast heat-set, before combing it out. To get lasting curl from straight hair, says Pascal, do two things — have hair cut in layers and get a good body wave.

What could be better—and quicker—than this? A hair rinse whipped up by NYC hair pro Richard Stein (768 Madison Ave.), which shines and glosses hair, stays in the fridge—ready to use—for a week's worth of hair conditioning. Recipe: 2 cups skimmed milk, 2 tablespoons natural bran, 1 tablespoon wheat germ, 1 tablespoon lecithin, 2 capsules wheat-germ oil, 1 egg yolk. Place ingredients in a blender; beat into a smooth liquid. Rinse through hair after shampooing.

UPDATERS: SEEN AT CARITA SALON IN PARIS, A WONDERFUL IDEA-TO-STEAL: HER SAC À PEIGNES—A SMALL DRAWSTRING BAG FILLED WITH HER ASSORTMENT OF COMBS, BARRETTES, HAIR STICKS— ALL WITHIN REACH IN SECONDS FLAT!. . . THE LOOK OF MORE HAIR. THAT'S THE RESULT YOU GET WHEN YOU USE THE NEW ZOTOS TEXTURE FOAM, WHICH INCREASES HAIR'S VOLUME. AT MOST MACY'S BEAUTY SALONS—CROSS-COUNTRY. . . . INSTANT HAIR HELPER—GIL FERRER'S SILKIFIERS, A SPRAY-ON HAIR-CONDITIONER MIST THAT REVITALIZES DAMAGED LOCKS—FAST!

PERMANENT INFO: Can fine-textured hair "take" a perm? Can you have one and color your hair, too? And, if you can do both, do you perm hair before or after you color? What about perms that don't frizz hair? Will a body wave improve hair's texture? Answers to these questions and others in a twenty-five-cent booklet "What is a Perm?" put out by Rave Hair Care Center, 415 Madison Avenue, New York, NY 10017.

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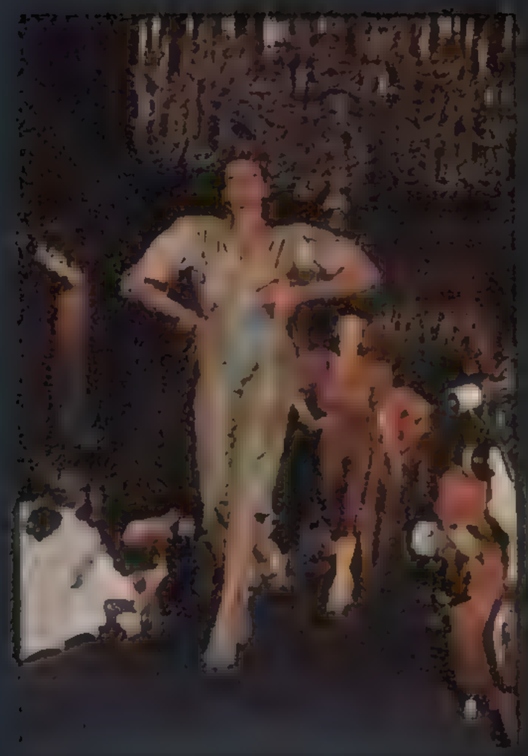
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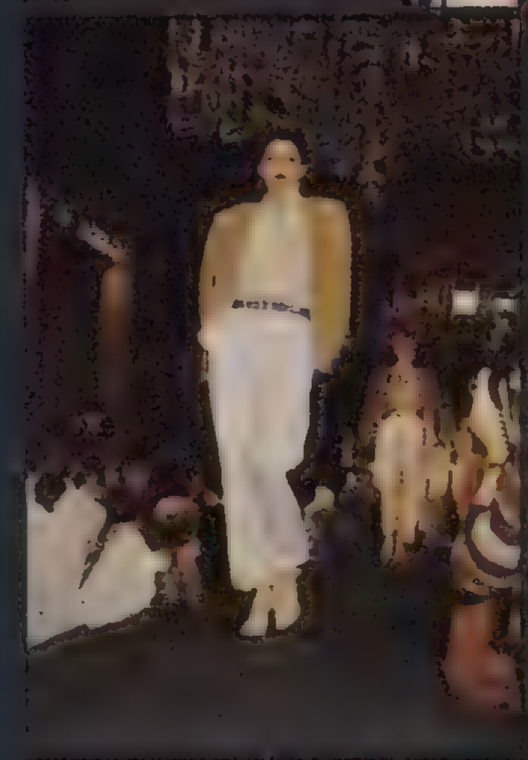
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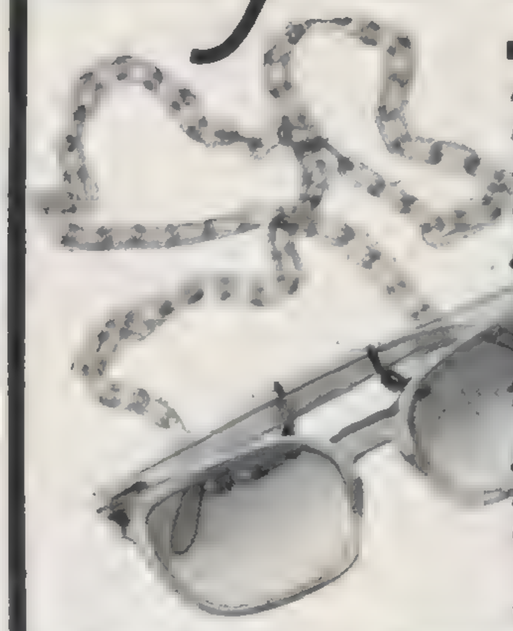
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Above: Grey-gradient sunglasses, Private Eyes, $16.

Eyes only



Almost as fun as a jeweled maillot (Givenchy, Giorgio Sant' Angelo, Walter Albini did versions) are glitter glasses – this year's updater. 1. Perfect around the Beverly Hills Hotel pool: jewels! – rhinestone stars, "rubies," to paste over tinted glasses, such as, 2. these rimless gradients. Avant Garde Optics, $48. 3. From The Ultimate Spectacle – would you believe? – lenses embedded with rhinestone initials. Frames, $37; $10, each initial. 4. '79 Annie Halls – with "diamond" temples. Riviera, $18. 5. "Vintage" '50s rhinestone eye chain, here on speckled-glitter frames. Colors In Optics, Ltd. Frames, $30; eye chain, $10. All prices approximate. Stores, next to last pages.

Above: **Frosted "Lalique" frames, with matching eye chain. Jean LaFont for Private Eyes, $28.**

Makeup kit... glitter glasses!



EYESTRAIN IN THE OFFICE

Do your eyes feel tired when you read? Do you sometimes feel a tight, pulling sensation around your brows? If you do, you may be suffering from eyestrain. According to John Eden, M.D., in his book, *The Eye Book* (Penguin): A doctor can check for eye-muscle imbalance or the need for glasses, which, occasionally, are causes of eyestrain. More frequently, though, eyestrain is the result of using your eyes too much, without giving them proper rest. In the office, when eyes begin to get tired, says Dr. Eden, take a break. Close your eyes for a few minutes; gaze out a window. Check office lighting, too — it's also an eyestrain factor. The best setup at your desk: a light source placed behind you, directed onto your work surface. Second best: a shielded light, such as a high-intensity lamp, nearby.

• If you're a working woman, you know that a well-organized desk life is a lifesaver on a busy day. As is a makeup kit -- stocked with everything you need for touchups, during the day or before going out in the evening straight from the office. One way of keeping eyes fresh and bright: Wear no eye makeup during the day, except mascara. Then dab eye cream (such as Estée Lauder's Maximum Care) around eyes. Wear a pair of lightly tinted glasses, which also help cut glare from office lighting. Just before going out, put on your eye makeup. Here's all you need -- our working woman's eye survival kit: 1. A mirror -- one which can stand, lie flat, and has a magnifier. 2. A handful of eye pencils, plus a sharpener -- Maybelline's are cheap enough to own by the dozen! 3. Cotton swabs. 4. Eyelash curler. 5. Brow brush. 6. Cover-up -- such as Max Factor's Erace. 7. An eye-shadow kit with several colors, e.g., Almay's. 8. Mascara.

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PLANTS

Repotting: now's the time to do it — here's how to do it right

Your plants can begin the growing season with vigor if you make sure they have root room

By Ma Anand Prita

Welcome to March. At the equinox, spring arrives officially and the first timid signs of new growth begin to peek out from your plants. It's the best time for repotting, since most dormant periods are coming to an end and the most abundant growing season begins. Repotting is a gardening chore many people tend to put off; but, if you proceed slowly and gently, you can diminish the shock both for you and for the plant.

Repotting de-mystified

Your first step is to ascertain whether it's really necessary to repot each plant. Unnecessary repotting can result in stunted foliage growth; the roots use up all the energy filling a fresh pot of soil, and the foliage takes a rest. For the same reason, it's best to repot into a container only one size larger than the current one.

Check carefully for the following pot-bound signals: (1) A plant may have grown too large and looks top-heavy in its pot. (2) Leaf tips are yellowing or browning, but you see no signs of pests or disease. (3) Roots are popping up from the soil surface or forcing their way out the drainage hole. (4) The plant is using water at a faster rate than usual but isn't growing.

If you're undecided, tap the pot on the floor to loosen the soil and remove the root ball so you can get a good look at the root network. (The whole operation will be easier if the soil is dry.) Densely intertwined roots showing scarcely any soil mean the plant needs a new pot.

Sometimes a plant is so tightly container-bound that it seems that you couldn't remove it without harshly hacking away. Resist the temptation, and try a new approach. I've had excellent luck asking the plant for its cooperation. Be explicit. You're both in the change together, so you might as well make it a joint effort.

When you've decided to go ahead, have your new pot ready and your soil mixed. Be sure to wash all previously used pots with hot water and soap. This prevents any undetected pests or diseases from spreading to a new plant. Remember to cover the hole at the bottom with a piece of broken pot for drainage. In pots without holes, you can create drainage space by covering the bottom with about one inch of broken shards mixed with charcoal to act as a filter. Be very careful when you water these pots to avoid waterlogged soil and roots.

Many plants require specific mixes that are recommended for their individual soil needs. A well-aerated, all-purpose mix for houseplants is equal parts of premixed potting soil, peat moss, and perlite or vermiculite.

Fill the new pot one-third full with your soil mix. Arrange the plant so it's balanced in the pot. Be sure there's enough room on top to cover the old root ball with soil. As you add soil around the edges, pack it down gently to avoid air pockets. Remember: the soil level drops after watering.

If possible, bring the plant to the sink or tub to ensure a deep soaking. After the ordeal, direct sun may send a plant into shock; so thank the plant for its cooperation, and put it to rest in a shady spot. If there's any root damage, shock may occur anyway. Should the plant go limp; don't panic, think you've killed it, and throw it out. Be patient, and give the plant a few days to revitalize itself. Mist the leaves often, and water when the topsoil dries out. When the foliage is bouncy again, it means the plant has "taken." Then you can position the pot in whatever light situation the plant normally enjoys.

Clay vs. plastic pots

The traditional unglazed clay pot is porous. This means air travels through the sides of the pot causing soil to dry out at a faster rate than in the nonporous moisture-retaining pots. Keep this in mind, because your watering schedule may be affected by these factors.

Be watchful when you water plants in plastic pots. Sometimes, soil cakes and separates from the sides. Water may run down the sides and out the bottom without soaking the midsection of the soil. You think you're giving the plant more water than it's actually getting.

It's helpful to know the moisture level a plant appreciates before deciding which kind of pot to use. Moisture-loving ferns are easier in plastic; while desert cactus thrives in clay.

Kitchens and bathrooms as plant rooms

During spring overhaul is a propitious time to start plants in rooms you may never have thought of as gardening space before. Lots of plants will flourish in the clouds of humidity generated in kitchens and bathrooms. As long as there's a window or a boost of artificial light, you should have no trouble with the wide variety of ferns available. A hanging basket of rabbit's-foot fern or a pot of bird's-nest fern will surely do well. Even the fragile and delicate maidenhair fern will feel right at home in the humidity. The so-called asparagus ferns are really part of the lily family, but they too will thrive in these steamy locations.

Soil in the bathroom may not appeal to you, so begin with a water garden in vases or decorative bowls. Trailing pothos, sturdy nepthytis, any variety of philodendron, and wandering Jew will grow beautifully this way in any room in the house as long as you keep the water fresh. ▽

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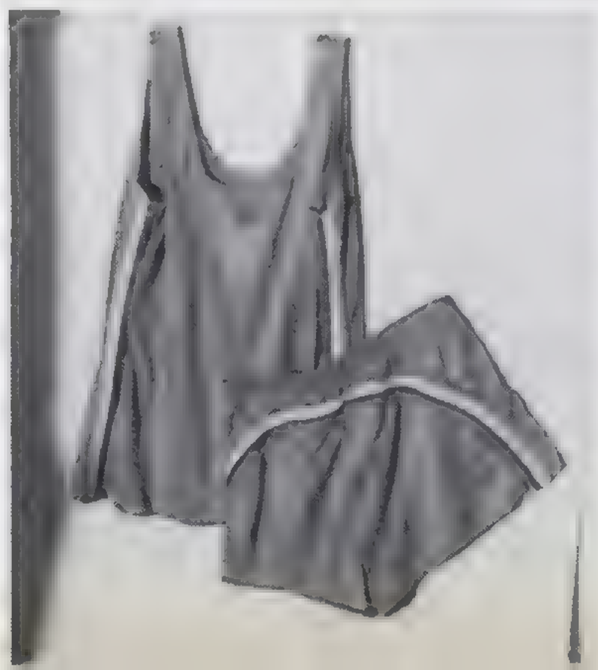
WORKING OUT IN THE OFFICE . . .

For the past four years, New York body-conditioning expert Barbara Pearlman has been giving Mary Sue Harkavy (*above*), senior vice president at Yankelovich, Skelly and White, Inc., exercise lessons once a week during lunch hour *in the office!* Says Mary Sue, "Exercise makes me feel terrific—alive! Plus it works on any figure problems I have." Barbara zooms right in on those trouble spots with exercises like those you see here. Floor side-stretch, *top of page:* eight slow stretches to each side, no bouncing! Palms should face up. Leg swings, *above left:* lift leg as high as possible in front, then in back. Keep your buttocks contracted and your leg straight. Toe should be turned out and pointed. Do ten times, each leg. Knee bounce, *above right:* sitting cross-legged, gently bounce knees toward floor twenty-four times. Keep back straight. . . . Barbara recommends daily homework in between each weekly class: an additional fifteen minutes of stretches. You'll find some good ones in her book, *Barbara Pearlman's Dance Exercises* (Doubleday).

FITNESS TIPS FOR WORKING WOMEN AT THE OFFICE . . .

Barbara says:

- Don't sit with your legs crossed. It is bad for circulation.
- Sit forward on your "sitting bones"—don't slump way back.
- Stretch your body every now and then during the day. A few shoulder shrugs loosen you up, get rid of tension.
- Stand when you can. Walk when you can.



Great-looking exercise turnout—the red striped Trakskin tank top and shorts, *left.* Perfect for warm-weather jogging, rope jumping, whatever! In five colors, all brights. By Bonnie August of Danskin.

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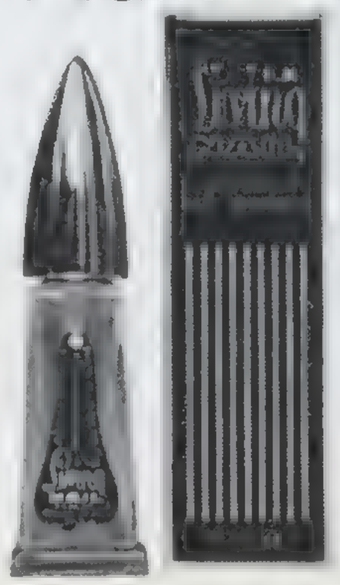
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YOUR LETTERS

(Continued from page 20)

Working woman: extravagant or expedient?
I have been a Vogue subscriber for fifteen years, but have been most put out by William Flanagan's article about working women ("When You Work, Do You Make Money or Lose It?") in your December '78 issue. Those of us who are professional people, when confronted with the very real problems facing lower-middle-class women in America, resent such blatant extravagance: paying $6700 per annum for a "nanny" is vastly different from searching diligently for a day-care center that won't *mistreat* a baby . . . driving a Jaguar to impress clients is a far cry from prudence in our present energy crisis . . . four hundred dollars for office plants is patently disgusting. Women who behave in such an irresponsible manner ("Our accountant . . . is afraid that, if I see the figures, I'll get depressed") are the epitome of idiocy. There is no reason for us to be reminded of their existence.

Mitylene Baykin Arnold
Madison, GA

P.S. *Good* words for the blurb on Sarah Weddington—["Between Us," December] how about a feature story on her?

It was with great interest that I read the article, "When You Work, Do You Make Money or Lose It?" by William Flanagan that appeared in the December issue. As a career woman, I am delighted to read Mrs. Liebert's comments about the importance of having a good support system and treating yourself well when you work. Most of the women's magazines make women who work sound like drudges and eliminate the glamour that can accompany the career, albeit at a price. Perhaps you could have Mrs. Liebert amplify her comments, because she is obviously not one of the super-rich jet set that you feature so often, whose life styles offer no substantial information that could enhance my own. I personally earn over $50,000 and would love to learn more about Mrs. Liebert and her life style.

Name Withheld
New York, NY

"Where have all the flowers gone?" . . .
How I miss Irving Penn's photographs of flowers in your Christmas issue! When they didn't appear last year, I held out hope for 1978—alas, the bouquet wasn't delivered this year either. Please bring his blossoms back.

Leslie Bower
Nicholasville, KY

Talk with a giant
I very much enjoyed the interview with Jorge Luis Borges in December's issue. Your authors, Bianciotti and Enthoven, portray a slightly crochety giant of letters whose comments, though a form of complaint, are delightful to read.

What have I missed by these authors?

Linda L. Fraley
Fresno, CA

EDITOR'S REPLY: *Hector Bianciotti has written four books, published only in Spanish (original) and French (translation): "Les Déserts Dorés," "Celle Qui Voyage La Nuit," "Ce Moment Qui S'Achève" (all published by Denoël), "Le Traité Des Saisons," and a play, "Les Autres, Un Soir D'Été" (both published by Gallimard). His Spanish publisher is Tusquets.*

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Talking about... Collecting

By Judith Goldman



Passionate collector Benjamin Sonnenberg (above, left) and some of his treasures—including a John Singer Sargent painting

Sonnenberg—a collector with style

Alistair Cooke called him "a sort of Richelieu of public relations." The late publicist Benjamin Sonnenberg liked to describe himself as a cabinetmaker who built large pedestals for small statues. Among the clients for whom he fashioned pedestals were: Sam Goldwyn, the Hotel George V in Paris, Robert Lehman, Lever Brothers, and Pepperidge Farm. Sonnenberg made corporate presidents appear progressive and movie moguls sound literate. He was a genius, and a large part of his genius was his style.

He looked like the last Edwardian. Short, round, and moustached, Sonnenberg wore a meticulously tailored four-button coat, a small derby and large silver cuff links. He was also an original, his own creation. He grew up poor on the Lower East Side of New York City and ended up rich, presiding over the finest house in New York—an English country house on Gramercy Park. Sonnenberg died last September amid his splendor, ironically during the newspaper strike. This June, Sotheby Parke Bernet auctions his treasures in a fabulous four-day sale.

The thirty-seven-room mansion was the stage for Sonnenberg's press agentry. There, for decades, he held his famous, well-choreographed parties, told stories, and, after dinner, showed movies in the Red Room. That room was flanked with hunt tables, a William IV mahogany breakfront filled with armorial porcelain, a large portrait by Thomas Sully of Queen Victoria, Nadelman's sculpture "Man in a Top Hat," and heavily upholstered furniture; but, somehow, the massive room looked cozy.

The house was opulent, jammed with art. One stairwell was stuffed with framed autographs of Dumas, Debussy, Hugo, Kipling, and Sarah Bernhardt. Drawings were everywhere—by Ingres, Bellini, Seurat, Vuillard, Cézanne, and Signac. Sonnenberg and his wife bought brass because it looked like gold, and together they formed one of the world's best collections.

Sotheby's sale will be the finale of the New York season, and the auction house has already begun billing it as the "most glamorous sale in modern times." It will also be slightly bittersweet, for the auctioneers will, in effect, strike the set of a magnificent theatrical performance.

Glass: the choicest cuts

Fifteen years ago, serious auction houses wouldn't even sell cut glass. Now the demand is enormous, and prices only go up. The Libbey Glass Company made the best specimens, and the reprint of their 1896 cut-glass catalogue is an indispensable guide for cut-glass fanciers. Published by the Antique and Historic Glass Foundation in Toledo, Ohio, the slim twenty-six-page booklet lists original prices on everything from an opulent eighteen-inch Florence-patterned punch bowl at $300 to spoon trays at $8 and table-salt dishes at $3.50. Use the catalogue's large, clear line illustrations to track down elaborate patterns with opulent names like Wedgemere, Princess, and Kimberley. To determine current market value, multiply the original price thirty times.

Most dazzling sale ...newest Westerns ...best glass

The decorative arts revival continues. Museums once kept glass and furniture in storage or in their untraveled wings. Now, everything from porcelain to paperweights is being reevaluated, revived, displayed, drawing crowds. Later this year, Washington, DC's National Gallery hopes to mount "The Girl Scout Loan Exhibition" of 1929: Fifty years ago, that exhibition made Americans aware of the decorative arts tradition. The fiftieth anniversary update reexamines furniture, glass, and ceramics made in America between 1630 and 1830. In other quarters: auction prices for anything for the home, even third-rate Victoriana, go up. Painters who once smarted at the adjective "decorative" now draw inspiration from fabric designs and their colored systems. The appeal: to the eye and heart—as well as to the head.

THE NEW OLD WEST

Nineteenth-century photographer William Henry Jackson's photographs of the Old West can bring $800 at auction. But superb re-editions of Jackson's photographs, made from the original albumen process, are now available for much less from the Chicago Albumen Works. An 18x22-inch photograph costs $100. Made from glass negatives owned by the Colorado Historical Society and marked as re-editions, the prints are so perfect that some experts find them better than the originals. Chicago Albumen has also printed Atgets for The Museum of Modern Art in New York, Edouard Baldus' prints from the André Jammes Collection in Paris, and silver-bromide prints by Walker Evans from the Crane Collection in Chicago. Photograph collectors who are gun-shy of the now fiercely manipulated photographic market, and who prefer an image to a provenance, are thrilled.

Re-editions of W.H. Jackson's Old West photos attract the wariest collectors



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Newest French sleeping aids: clove-stuffed sachets to stash beneath your pillows, small glass boxes of relaxing herbs to place by the bed. Both finds at L'Artisan Parfumeur in Paris. . . . Another idea — this one, English — is to polish the bedposts with Saint's Satin Wax. The whole room will smell faintly of first spring violets.

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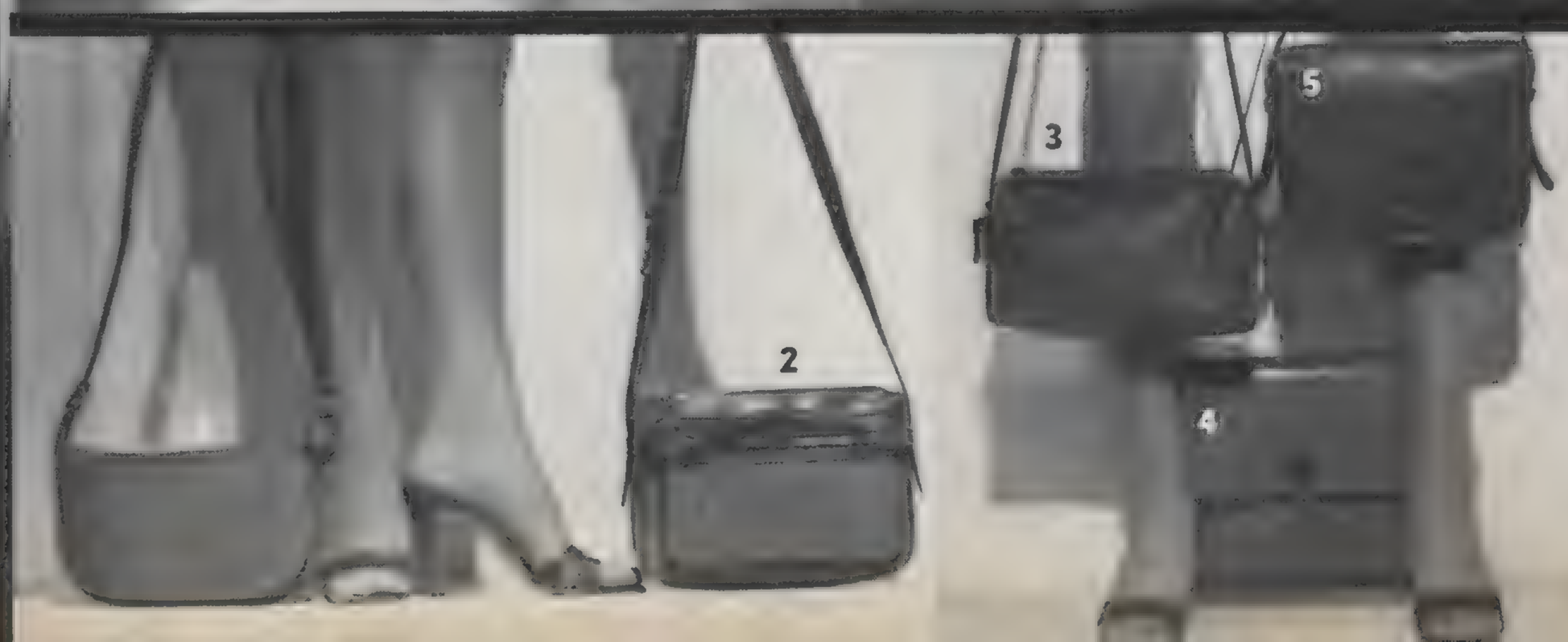
Erica Lennard

All the news—in knits

One of the most modern, most sensible ways of dressing now: in knits (you'll be seeing more of them). In a season of narrowed, cleaner-cut clothes, these are the versions you'll live in. . . . Left: The "suit" with a difference – a pleated skirt and cardigan that combine ease in a fabric and a more "tailored" line. St. John designed by Marie Gray. Jacket and skirt, of wool/rayon knit; shirt, of polyester crêpe de Chine. About $370. Saks Fifth Avenue; Montaldo's; Lillie Rubin-South & West; Marshall Field; I. Magnin. Right, favorites in any season: Don Breitinger for Harold Levine bateau-neck blouson and skirt in white handloomed wool/rayon knit, edged in beige. About $300. Bonwit Teller; Lillie Rubin-South & West; Lou Lattimore. I. Magnin. Hair, Jacques Corsia; makeup, Shelly Durham.

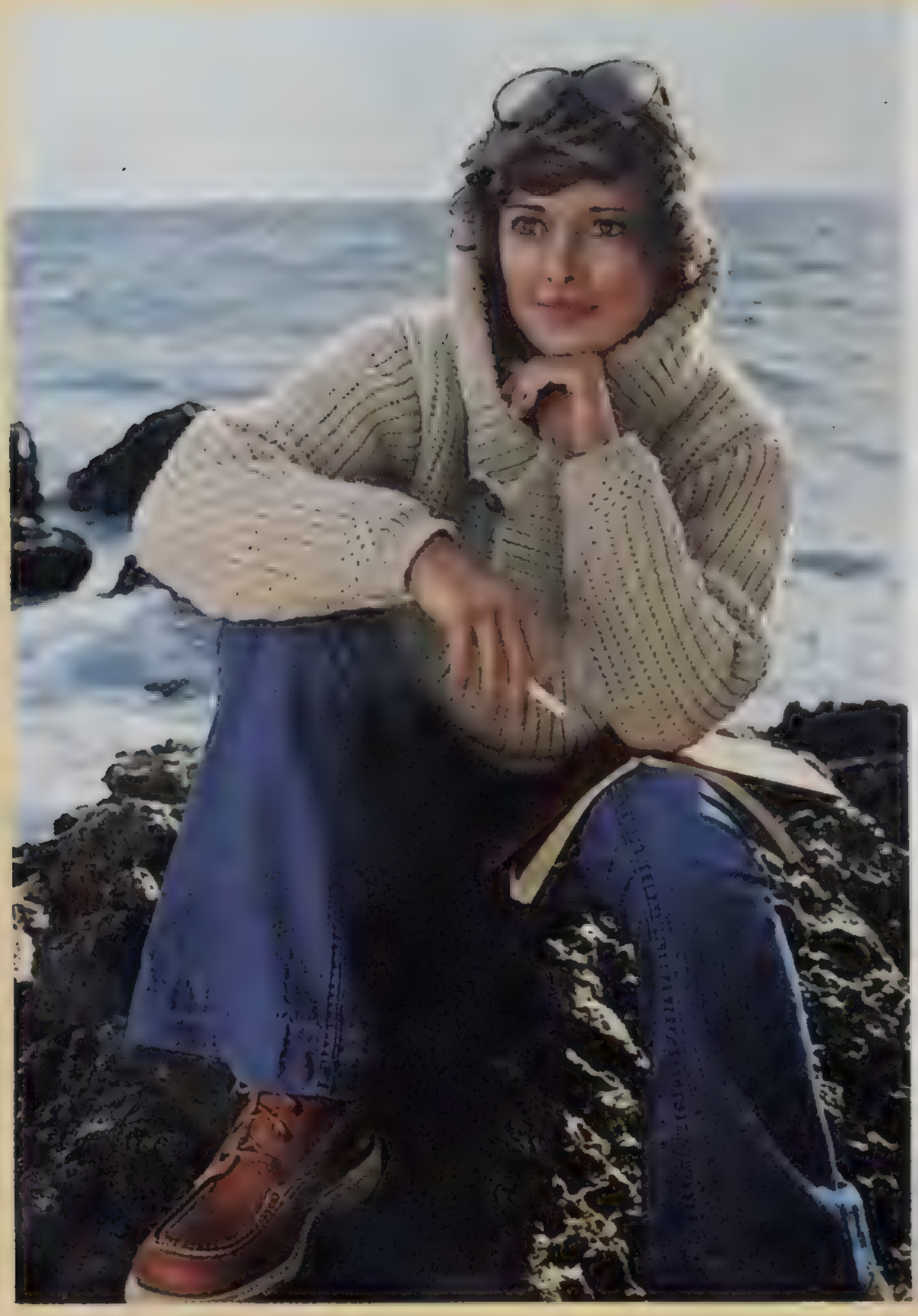
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Beauty Q & A

Lifesaver beauty tips for working women: seven top career women tell their one "must-do" routine. . .

How can you take care of your looks and your health when you've got a tough job, tight schedules, demands at home and at work? We asked seven top career women.

Q What is the one beauty routine—or beauty tip—that's a lifesaver for you, as a working woman?

Cathy di Montezemolo, *vice president and fashion director of Lord & Taylor:*

A Workouts at the gym, every morning before the office.

Cathy is desk-bound for most of the day; she *wants* exercise. At Pilates Gym (29 West 56th Street, NYC), she gets in an hour of routines each morning; the exercises are carefully set to her needs. A Pilates fan for years (the gym is open every weekday from 7 A.M. to 7 P.M., a boon to working women), Cathy says her 8 A.M.–9 A.M. sessions set her up for the day: "like a shot of vitamins."

Rose Ann Scamardella, *anchorwoman for Channel 7 "Eyewitness News," New York:*

A Facials—at least once a month.

For the past three years, Rose Ann has gone for facials to Margit Pinther, at The Orlane Institute (680 Fifth Avenue, NYC). Facials are more than self-indulgences for Rose Ann; they're a necessary part of her work. Television makeup is heavy and drying; her skin needs cleaning and moisturizing. At Orlane, Margit is careful not to splash Rose Ann's hair, so she can go directly to work from the salon. Often, Rose Ann will have her makeup done at Orlane, too.

Shana Alexander, *writer, lecturer, "60 Minutes" commentator:*

A A nap—for just five or ten minutes.

After a five-minute nap, Shana feels ready to go, refreshed. She'll take a catnap wherever she happens to be—even duck out from a dinner party. "I don't take it," Shana says. "It takes me."

Letitia Baldrige, *public relations woman, editor of the new "Amy Vanderbilt Complete Book of Etiquette" (Doubleday):*

A Moisturizer—even over makeup.

Tish Baldrige has very delicate, dry skin that's easily damaged by a blast of dry air or a strong ray of sun. Moisturizer is her main beauty salvation. She applies it about six times a day, puts it on right over her makeup base. As soon as her skin sends out thirsty signals, feels tight, she slathers on more.

This year has meant a great deal of flying time for Tish, as she travels around the country to promote her new book. Both during and after plane trips, she puts extra layers of moisturizer on her face to fight the airplane's dry air.

Geraldine Stutz, *president of Henri Bendel:*

A An instant way to freshen makeup.

For those nights out when she has to take off straight from the office—with no time to really redo her face or stop home for a bath—Gerry Stutz has come up with an instant, two-step reviver: 1. She blots her entire face with linen face-savers, using as many as she needs to remove all excess oil and dirt from her face. 2. Then, she lightly fills in her makeup, as she wants to wear it for the night ahead. Using a tiny, natural sponge that's been soaked in very cold water—and then wrung out until it's almost totally dry—she gently pats her whole face: this sets her new makeup and gives her a fresh, glowing look.

Lynn D. Salvage, *president of The First Women's Bank:*

A Non-boring sports—skiing, skating, tennis.

Lynn Salvage's number-one beauty priority is exercise: she knows that when you feel good about your body, you're more confident on the job. She's not a jogger; running in circles at 5 A.M. isn't her idea of fun. As a former professional figure skater, she likes active sports: skating—even in New York City—at night, weekend skiing, tennis. She also tries to get to a health club at least once a week.

Her basic health rules? Keep in good condition—and stay with a regular skin-care routine.

Beverly Johnson, *model, actress, and singer:*

A Eating right, exercising, and facials—for total skin care.

Beverly has naturally great skin—and she makes sure it stays that way with special rituals as well as daily care: Her one "can't-live-without" beauty routine is a facial. She has one, from Adriana at Bergdorf Goodman's Suga Salon, about every two weeks—to deep-clean her skin of a model's heavy makeup and big-city grime. After an hour's attention from Adriana, Beverly is ready for the camera.

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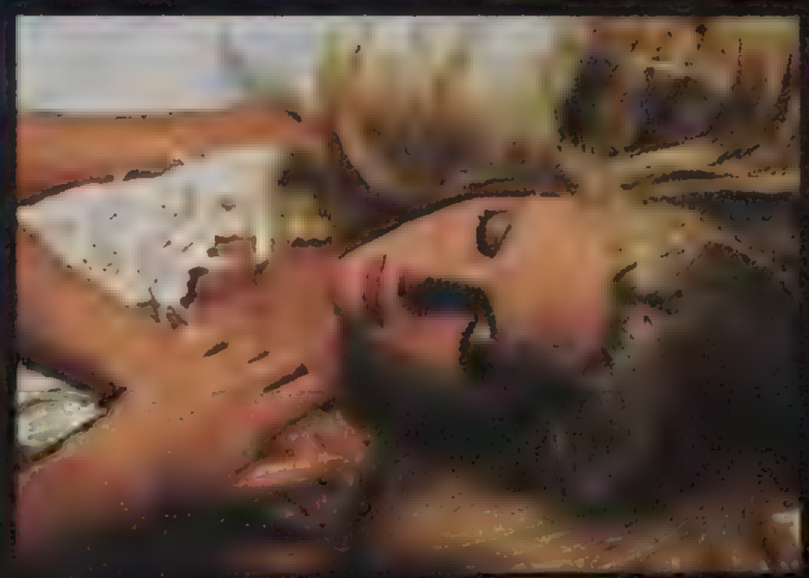
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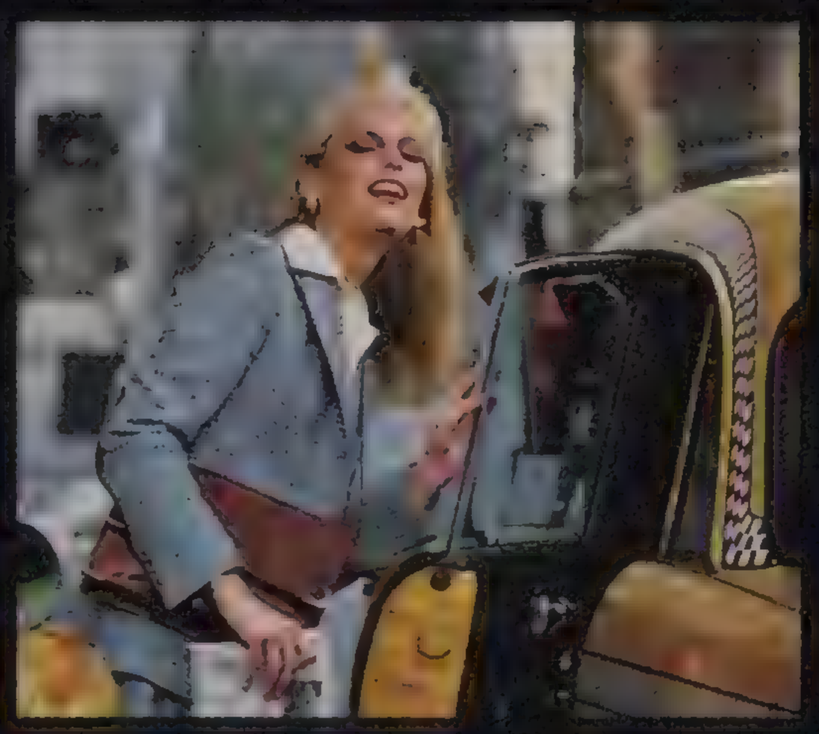
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Pillsbury

Flower power: why you always respond to this mysterious appeal

Flowers can sharpen your senses, lift your spirits, give you a new kind of sensual experience

By Kennedy Fraser

Throughout the ages, there have been people who have seen so deeply into the beauty of flowers as to sense their magic and their power. The ordinary sight of flowers bobbing in a sunlit garden or glowing in a corner of some lamplit winter room will stir many imaginations into passionate and even turbulent life. The observer can be swept by a feeling of astonished identification with a flower and by the revelation that they share a common and miraculous, if transient, life. At the same time, humanity has often felt the urge to enrich itself by uncovering the secrets of such stubborn and tranquil beauty—to possess it, to tame it, and to translate it into art. While loving flowers in large measure for their perfect self-sufficiency, we feel impelled to try to make them part of us. Marcel Proust, who responded as strongly to the innocent simplicity of hawthorn blossoms as to the silk-and-satin artifice of orchids, spoke of "the passionate longing one feels sometimes for a particular flower." (A similar impulse to capture an intense vision led both Van Gogh and Ruskin to talk in terms of "eating up" and "devouring" nature.) Although flowers have been viewed, at various times, as spiritual symbols or objects of scientific curiosity, the primary response to them must probably remain sensuous. We want to smell them, to taste them almost, and—above all—to look. Flower lovers long to nuzzle round their textured and colored surfaces as intimately as a trickling raindrop, to drink of their hidden centers as deeply as the visiting bee.

If many people in the world deny themselves the visionary experience of flowers—a voyage more hypnotic than those of alcohol or drugs—it is partly because most people in the "civilized" world have for long, domesticated centuries been vaguely fond of flowers. It is hard for the individual eye to connect with the power of a single, vital blossom in the rampant setting of all the amorphous floral imitations created to meet affectionate mass demand. Flowers ooze from miles and miles of wallpapers and slipcovers; smile daintily from Kleenex boxes, greeting cards, and the handicrafts of amateurs; and writhe themselves round ladies' hats. The adjective "flowery," with its connotations of the ineffectual and the sentimental, shows what sad disservice has been done by the general popularity of flower themes. A further block to a wholehearted response to flowers has been their association with the home and decoration and consequent relegation to the domain of woman. But with changing definitions of masculinity and femininity in recent years, and changing attitudes toward the natural world, there has come a shift in men's feelings about flowers. Flowering plants are gaining widespread popularity over the ordinary leafy kind in the New York apartments of both men and women. In spite of this, though, many American men still tend to regard flowers with boredom or distrust. Among gardening couples, it is often the man who fills the traditional role of "husbandry" by growing vegetables for the family, while the woman amuses herself by fiddling about with the flowers.

I suspect that many men view flowers with suspicion not only because they seem disconcertingly effeminate but because flowers remind them uncomfortably of death. There may be some truth in the generalization that women are better able to cope with the rhythms and life-and-death cycles of existence, while men are more inclined to roar through their lifetimes in the delusion that they are somehow immortal, feeling periodically shattered by reminders that they are not. There *is* something awesome about the death that is inherent in the midst of the

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FLOWER POWER

(Continued from page 139)

stupendous and brief life of a flower. The growth and decay that are years and decades in our lives take place in hours and even minutes in the lives of flowers. Flowers have inevitably come to be associated, to some degree, with death. (The association is such that, in some folklores, flowers are even credited with the power to cause death. I was brought up to believe that putting red and white flowers in a vase together was courting disaster.) But if flowers are used at funerals, it is as symbols not of an end but of triumphant continuity.

And if the perfection of flowers is fleeting, the perception of it is all the more intense. For those who have looked at flowers calmly and fearlessly, in history, their death-in-life brand of beauty has proved a gateway to imagination, a peephole on a spiritual world. Those brightly colored, slow-motion films of petals unfurling and blooming and falling before our eyes are only technology spelling out a mystery that has always been sensed by great imaginative artists such as Goethe, who claimed that when he looked on a flower with the naked eye he could instinctively experience its whole cycle of existence.

Flowers have always been viewed as visionary and mystical forces, capable of transporting mankind—whose existence on earth they predate by many millions of years—to better and different worlds, beyond mortality and time. Paradises of mythology and religion, from the Greek Hesperides to the Christian Garden of Eden, have been places of unshadowed sunshine, filled with flowers. The lotus has its special place in the Hindu and Buddhist traditions; the rose, the iris, and the lily in the Christian one. For the masters of ancient Chinese and Japanese art, flowers, like all the works of nature, were essentially religious. When medieval artists sought a setting worthy of the Virgin and Child, they came up with the *hortus conclusus*, a courtly walled garden, filled with the sweet sounds of music and fountains, and studded with flowers. The flowers that dot the greensward in the Unicorn tapestries are not careless decoration but jewel-like symbols, imbued with passionate significance. When Christ invited his audience to consider the lilies, he was not merely delivering a homily about the follies of human vanity but pointing to the power of God. And Wordsworth—to cite a frequently mocked advocate of flower-power—didn't just note an unexpected drift of daffodils: he experienced them in a visionary way.

Even in an age without much coherent and specific religion, our own impressions of flowers and the way history has venerated them must suggest that they have messages that are somehow spiritual. When we see Colette, in a famous photographic portrait, gazing out of her window past a generous sheaf of lilac, or when we see the brave red flags of geraniums thriving on a stranger's windowsill, we have the feeling that the flowers are contributing to a heightened sense of life.

Aldous Huxley has pointed out that in the world of dreams and visions—"the antipodes of the mind"—there often appear the shining, light-catching, colored pebbles called jewels. Failing these, there are the poor man's jewels, flowers. Like jewels, flowers take much of their brillance from the play of light on form and color. Light is the element of the spiritual and imaginative life. It is also, with very few exceptions, the element of flowers. It is scarcely surprising that flowers should often have been viewed as sentimental or spiritual symbols. Flowers live out literally qualities that in people are more metaphorical. Like us, they are bound to darkness and the soil—in our case, by human nature and mortality, in theirs by the root that channels food to give them life. Like the age-old aspirations of mankind, flowers rise above an earthbound fate into radiance and harmony. But they are not merely bent on fine existence for their own sake. They set out, more purposefully than our apparently self-destructive kind, to ensure the survival of their whole species. They employ all sorts of ingenious methods—traps, ballistics, aerial navigation, cunning anticipation of the whims of insects—to procreate themselves, and they often sacrifice their individual life to the process.

Maurice Maeterlinck, in his rapturous and eccentric turn-of-the-century essay on the intelligence of the flowers, claimed that botanical inventions in the interest of self-perpetuation often pipped man-made engineering to the post, and that flowers disposed of intellectual resources on the order of our own. In addition to drawing moral lessons (selflessness and unwavering courage) and social ones (Samuel-Smilesian try-try-again self-help) from the lives and reproduction of the flowers, Maeterlinck, like other enthusiasts before him, discerned in flowers a source of spiritual comfort and a key to mystical experience.

Flowers have gone right on existing in our century, in the wild or under cultivation, and playing a part in many people's lives. But art and literature would seem to

(Continued on page 144)

Clothes aren't everything.

Elaine

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FLOWER POWER

(Continued from page 140)

accord them less of their professional attention than they did in some previous centuries—certainly than the nineteenth. Then, a passion for botanical collecting and cataloguing, a Darwinian appetite for meanings and messages, and a vaguely religious faith in the workings of universal nature combined to set flowers in particularly high esteem. At the time, it seemed feasible to assert that there could be no art without a basis in the curves, symmetries, and light effects to be found in nature. Flowers had order, variety, and harmony, and they stirred the imagination.

There was good reason to suppose that flowers were not only fit subjects for art but that they were a form of art in themselves. Pierre-Joseph Redouté seemed, in the last century, to say the definitive word on the Flemish tradition of exquisite botanical accuracy in floral still lifes, and many artists besides Claude Monet moved far away from dictionary definitions to try to render the vitality and the soul of flowers. Monet's paintings of his garden at Giverny—his roses, his irises, his wisteria, and, of course, his water lilies are not the flowers that any other man might see. They can correspond only in some remote way to the exactly similar flowers that are now blooming again in a historical restoration of his garden. As the artist moved further beyond the "scientific" principles of Impressionism, his flowers became less and less distinct, less and less a question of mere leaves and petals. Frameworks—horizon, sky, and shore—dissolved, as Monet's work evolved. He focused not on the utilitarian middle distance but from an enveloping, mesmerizing, transporting viewpoint that was at once closer and more distant than the commonplace. The scale was, quite simply, that best suited to his imagination's eye. Flowers became evocative expressions of the artist's feeling for them and for his art. Visions made all the more intense by his fading eyesight, Monet's flowers are wreathed in mists and air and water and are intuitive, abstract hints of painted color. But for an eternity, the flowers of Monet will remain.

The Art Nouveau movement, at the end of the century, set out to show that the sinuous curves of flowers and plants were not only an element of art but a basis of architecture and design. The history of flower-painting in the twentieth century is a more checkered affair, and the popularity of flowers as a subject for artists has, with notable exceptions (Georgia O'Keeffe springs to mind) declined. Natural forms were very often superseded, as a basis for art, by the geometric and man-made images implanted in the eye of an industrial and technological age. Flowers, among the most striking ingredients of "nature's palette," had traditionally been fine subjects for the investigation of color in art. But art came to concern itself with questions of color in its own right, and discovered that it could do so without reference to flowers or to any other recognizable representations of anything else, come to that.

But art has probably never succeeded totally in portraying flowers, anyway. And flowers themselves, indestructibly, remain—hinting to us of other worlds, triumphantly alive in this. ▽

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Horoscope

By Maria Elise Crummere **March**

Aries: You're out of your element. **Taurus:** A handsome reward. **Gemini:** Career peaks. **Cancer:** Bet on yourself. **Leo:** Fire up for success. **Virgo:** Mercury ups and downs. **Libra:** Splendid possibilities. **Scorpio:** Options everywhere. **Sagittarius:** Let Jupiter serve you. **Capricorn:** Saturn delays. **Aquarius:** A creative upswing. **Pisces:** Second chances

Aries
MARCH 21–APRIL 20

With your ruler, Mars, in Water Pisces, you are out of your element and may flounder the first ten days of the month. Saturn, planet of plans, is also in opposition to your Mars on the 10th and 11th. Ride out this frustrating period until the full moon on the 12th brings relief. Then, prepare to ally with Uranus to take a big gamble. During the week of the 19th to the 24th, press every source to win. Expect a smash hit on the 25th when everything's going your way. The new moon on the 28th clinches all deals.

Taurus
APRIL 21–MAY 21

Your ruler, Venus, now in the egocentric sign of Aquarius, intimidates you and influences your values. You could now dissolve an old friendship. On the 6th, you make a significant statement that turns out to be right. Put pressure on an old group and bring them over to your side on the 11th. At full moon on the 12th, your concentrated struggle is rewarded handsomely. Go underground on the 21st to avoid a conflict that could unseat you. Trust your intuition and stay away from an erratic situation until new moon on the 28th; then, strike out to take in your winnings. The last three days of the month are emotionally fulfilling.

Gemini
MAY 22–JUNE 21

Your Mercury moves into a winning position on the 3rd, as it ends its transit in Pisces and enters Aries. You'll be very decisive at this time. The 6th is a good day to meditate on which path you want to travel —and the 10th is the perfect day to set out on it. But stop to think from full moon on the 12th, to the 15th, so that the roots you've planted have time to take hold. Mercury retrogrades on the 16th, there is nothing to do but wait. New moon on the 28th carries a solution; follow it.

Cancer
JUNE 22–JULY 22

Jupiter is back in your sign for a temporary stay all month. Use it well, since this beneficent planet will not return to your sign for twelve years. You can expect an extra dividend of luck and favors this month—but Mercury in Fire Aries could delay (not cancel) results after the 15th. The last week of the month is the best for you—particularly the period starting on the new moon on the 28th when Jupiter and Mercury cooperate to give you anything you go after. This boost will secure Jupiter's bounty for future years. Jupiter rules abundance, and Mercury, planet of contracts, will help to give your endeavors the stamp of legality.

Leo
JULY 23–AUGUST 23

The Sun, your ruler, is now in Water Pisces, putting your power temporarily on hold. Take some time off to assess your present and your future—and maneuver to spring into action when the Sun (you) enters Fire sign Aries on the 4th. Being back in your own element agrees with your interests and you can get needed responses to your demands from the 4th until new moon on the 28th. From the 12th to the 15th, initiate a plan or a contract with someone beloved —perhaps an engagement or marriage contract. On the new moon on the 28th, a business deal comes up that you'll enjoy and that will suit you emotionally.

Virgo
AUGUST 24–SEPTEMBER 23

Mercury, your ruler, has you feeling up and down this month. The first three days of the month, Mercury works with Jupiter to bring good news as well as propositions that suit you. This is an appropriate time to set dates for future projects. When Mercury changes signs on the 4th and enters Aries—sign of adjustments, services, labor—this situation will also be good for you. On the 16th, however, Mercury retrogrades and disrupts all the decisions, agreements, and promises that you've made. Don't expect anything to function well until new moon on the 28th.

Libra
SEPTEMBER 24–OCTOBER 23

Your ruler, Venus, is held in check the first three days of the month by Capricorn, sign of limitation. When Venus enters Aquarius on the 4th, the air is cleared for cooperation. On the 6th, you may—and can—initiate a project with a new business associate. From the 7th until the full moon on the 12th, a splendid chain of possibilities comes your way. This is a week favorable for written guarantees, and you'll be able to secure the signatures you need. On the 15th, however, Mercury stands still and postpones the negotiation period. Both Venus and Mercury meet again at the new moon on the 28th and bring about an understanding with someone dear to you.

(Continued on page 154)



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HOROSCOPE

(Continued from page 152)

Scorpio
OCTOBER 24–NOVEMBER 22

Your Mars is in the gentle Water sign of Pisces for the month; this will curb your ambition to get things done. At the same time, however, Mercury will cooperate until the 14th (as will Venus, ruling financial maneuverings) to promote your standing with new associates. You may experience opposition from an old partner on the 11th, as Saturn opposes patient Mars at this time. Take care to prevent an old plan, important to you, from failing. Uranus brings forward a surprisingly good prospect on the 25th; this arrangement could bring a complete change in your life.

Sagittarius
NOVEMBER 23–DECEMBER 21

Your ruler, Jupiter, is back in Cancer for a stay of two months. Whatever you did not finish during Jupiter's spring and summer transit through Cancer can now be completed—building or refurnishing a home, for example. Jupiter, the showman, could also help you to establish a new rapport with the public and could enable you to serve the public in accordance with your talent. When Mars comes together with Jupiter the last week of the month, many wishes can come true. Press forward in every department to complete old projects. Don't forget to begin new endeavors under the new moon on the 28th.

Capricorn
DECEMBER 22–JANUARY 20

Your Saturn is retrograde all month. If programs seem delayed, do not fret; they are only postponed. Maintain your energy and be ready to resume activity when Saturn—ruling plans—gets under way again in May. When Uranus and Saturn coincide on the 12th of this month, the old will take on new shine and purpose until the 17th. Within this short period, write, communicate, get signatures, and keep all relationships alive. New options at new moon on the 28th.

Aquarius
JANUARY 21–FEBRUARY 18

Your dynamic ruler, Uranus, is in a good aspect to Neptune—the visionary planet—all month. This is a history-maker couple—and this could also turn out to be a monumental time for you. Uranus and Neptune represent the new and the mysterious locked into an exquisite combination: Uranus helps you to make the right choices, while spiritual Neptune stimulates your intuition and sharpens your creative instincts. From the 25th to the 28th, prepare to get whatever you need by the new moon on the 28th.

Pisces
FEBRUARY 19–MARCH 20

Your ruler, Water planet Neptune, in Fire Sagittarius, makes this a difficult period for you to give the best of yourself. So don't be surprised if you're not able to attain your hopes or wishes at this time. The situation brightens when new information urges you into activity on the 25th. Remember, too, that the new moon on the 28th is a time of renewal and second chances. From the 28th to the 31st, go after what you wish.



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HEALTH

What's the link between sunlight and sex?

The sun is a fertile area of investigation—throwing new light on contraceptives and the sex drive

By Phyllis Lehmann

Light and seasonal variations in day length have a profound effect on human sexuality, scientists have discovered. Their findings may point the way for some exciting developments—such as a new contraceptive for both men and women, hope for women who have difficulty conceiving, and a way to make the rhythm method more reliable.

Research on light and sexuality centers on the tiny pineal gland, the mysterious "seat of the soul" or "third eye" located deep within the brain behind the eyes. During the past fifteen years, researchers at such institutions as Yale University, the Massachusetts Institute of Technology, the National Institute of Mental Health, and the University of Texas have unlocked the secrets of the pineal and isolated a key substance—the hormone melatonin.

Melatonin, which the pineal produces during darkness, inhibits the secretion of other hormones that stimulate ovulation in women and sperm production in men. It also appears to prevent the ovaries and testes from producing hormones responsible for sexual drive, says Russel J. Reiter, M.D., professor of anatomy at the University of Texas Health Sciences Center in San Antonio.

Studies show that blood levels of melatonin are five times higher during the hours of sleep and darkness than during the day. But, when light enters the eye and stimulates photoreceptors in the retina, it triggers nerve impulses that instruct the pineal gland to reduce secretion of melatonin. This mechanism, Dr. Reiter says, is demonstrated in blind people. Those who cannot perceive light tend to be less fertile and to have lower levels of reproductive hormones than do sighted people or blind people who are still able to perceive light. When the nerve pathways between the retina and the pineal gland are destroyed, light cannot check production of melatonin.

One intriguing possibility is using melatonin as a contraceptive for both men and women. "This hormone has a very potent contraceptive effect in animals," Dr. Reiter says. "Because it is an antireproductive substance that occurs naturally in the human body, we think it has great potential as a safe, effective contraceptive."

Melatonin also has subtle effects on brain metabolism and the central nervous system, and this leads scientists to suspect that it may be involved in such diseases as Parkinsonism, schizophrenia, and manic-depressive disease—disorders that often are cyclic in nature.

Do the revelations about light mean that your sexuality hinges on spending every spare moment basking in the sun? Not at all. Artificial, indoor light is apparently just as effective as natural light in regulating the body's melatonin output. Theoretically, even the amount of light emitted by the full moon at the equator is sufficient to influence female cycles. Scientists suspect that it is not by coincidence that the average menstrual cycle and the lunar cycle are both twenty-nine days long. Monkeys at the equator have been observed to menstruate at the time of the new moon and to ovulate at the time of the full moon, when nighttime light is most intense.

A fascinating experiment at the Rock Reproductive Clinic—a private clinic in Brookline, Massachusetts, started by John Rock, M.D., one of the developers of the Pill—suggests that light may be a safe, drugless way to stabilize irregular menstrual cycles. The idea for the study originated in 1965 with Edmond M. Dewan, Ph.D., a physicist then associated with the biology department at Brandeis University.

"During a conversation with two other scientists, the question arose of how to measure ovulation accurately and thus to make the rhythm method more reliable," Dr. Dewan recalls. "I was inter-

(Continued on page 162)

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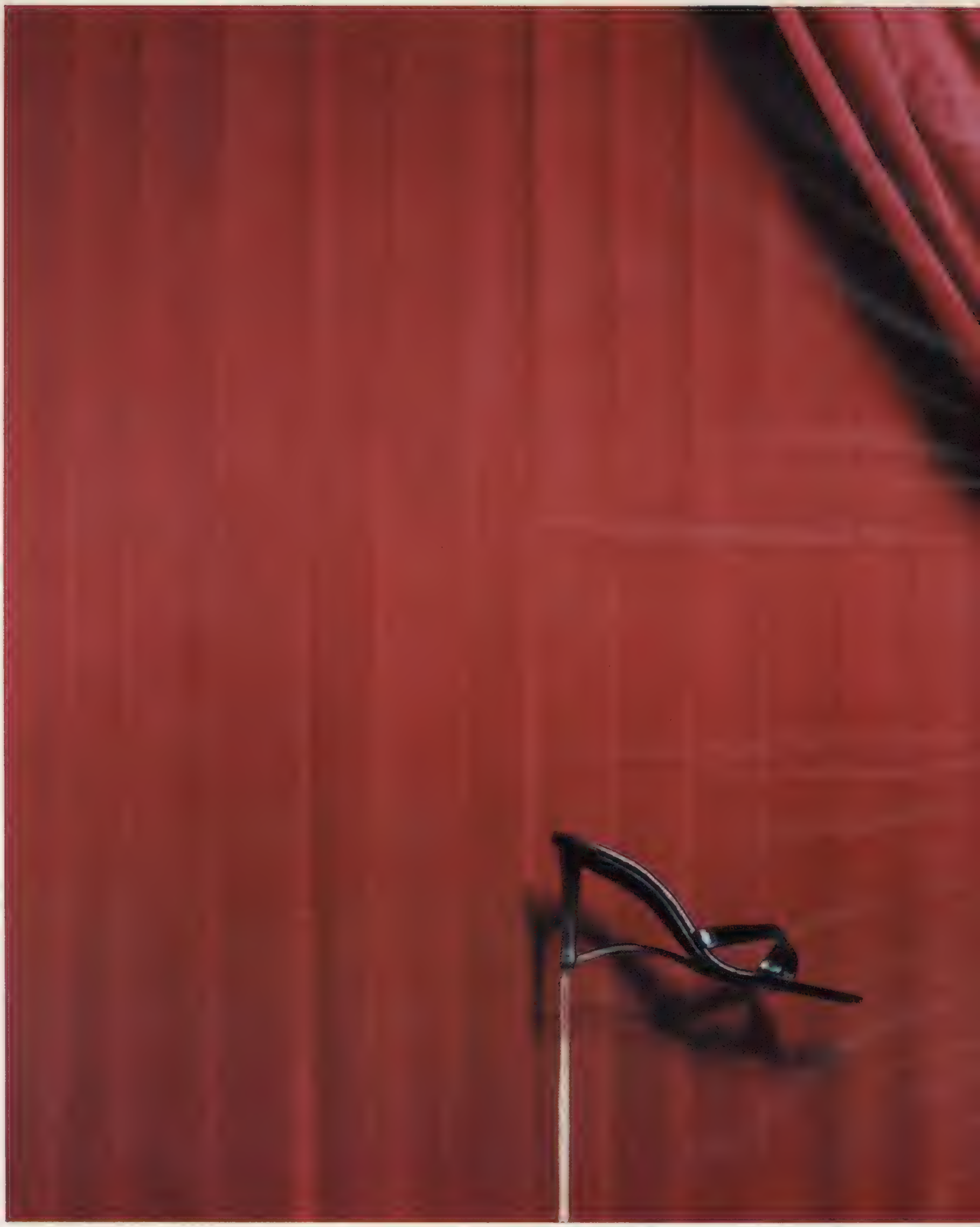
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SUNLIGHT AND SEX

(Continued from page 158)

ested in biological rhythms in general, and it occurred to me that if you could 'phase lock' ovulation—that is, lock it into step through use of external stimuli—you wouldn't have to worry about measuring ovulation. You could control it.

"The next step was to determine what stimulus to use. The idea that light might work came about because light and dark affect various body cycles and because the menstrual cycle is very close in duration to the lunar cycle. I didn't think this was an accident."

Dr. Dewan then suggested an experiment to one woman whose cycles had always been irregular, ranging from thirty-three to forty-eight days in length. At Dr. Dewan's direction, the woman left her bedroom light on all night during the fourteenth through seventeenth nights of her cycle, with the first day of menstruation counted as day one. The results were dramatic: she had two twenty-nine-day cycles. The next month, the light was turned off around 4:00 A.M., and her cycle ran thirty-five days. But during the next three months, when the light was again left on all night, she had cycles of thirty-one, thirty, and twenty-nine days. When the light was no longer used, her cycles became progressively more irregular.

Only after this trial did Dr. Dewan learn about the role of the pineal gland. Intrigued with the discoveries about melatonin, Dr. Dewan, Dr. Rock, and Miriam F. Menkin, a biologist associated with Dr. Rock, decided to use the light therapy on a group of women with irregular cycles who were being treated for infertility at the Rock Clinic. Each woman was instructed to place a lamp with a one hundred-watt bulb on the floor at the foot of the bed and to leave it burning all night during the fourteenth through seventeenth nights of her cycle. All other nights were to be spent in total darkness. The women were warned against wearing eyeshades, putting their heads under the blanket or pillow, or doing anything else that would prevent the light from reaching the pineal gland through their eyelids.

Of eleven women exposed to light for more than one cycle, nine became more regular. A majority of the cycles recorded were between twenty-eight and thirty days long. These results support the theory that light stimulation can regularize the menstrual cycle and therefore presumably can influence the time of ovulation.

In principle, at least, this method could make natural family planning a more reliable alternative to artificial means of birth control or could help couples pinpoint the time when contraceptives must be used. Conversely, it could also help women who have difficulty conceiving to determine their fertile period.

Dr. Dewan offers a few suggestions for women who want to experiment on themselves: leaving the light on the floor near the bed makes it easier to fall asleep with the light on. If the lamp shade is open at the top, the ceiling reflects the light so you get enough light. You can also try reading in bed; you may find it easy to doze off with the light on.

Since the Massachusetts team completed their study about ten years ago, no further scientific data have been compiled on use of light to stabilize cycles. But others have experimented with the technique informally. Louise Lacey reports in her book *Lunaception* that it worked well for her and some twenty acquaintances. For two years, the Couple to Couple League, which promotes and teaches natural family planning in some forty states, has been conducting a Silvery Moon Study (as in "By the light of . . ."), in which some fifty couples are using light stimulation. A preliminary analysis of the results indicates somewhat less variation in these women's cycles than would be expected in the general population.

"I know one couple who swear by this," says League director John Kippley. "They're convinced that leaving a light on in the bedroom four nights a month is effective in making the woman's cycles shorter and quite consistent. In some other cases, though, I don't think it's helping one iota." But initial results have been encouraging enough for the League's medical advisory board to continue the study.

There is evidence that our bodies respond sexually not just to twenty-four-hour cycles but also to seasonal changes in the amount of daylight. A study in northern Finland showed that fertility and the probability of conceiving twins were higher during the summer than when the sun barely sets at all.

The long hours of light apparently trigger "super ovulation," or release of more than one egg. If both eggs are fertilized, the result is twins. Long winters at extreme latitudes apparently have had the opposite effect. During his early visits to the North Pole, Admiral Peary reported that Eskimo women stopped menstruating during the dark winters. But, he noticed, the coming of spring brought a renewal of sexual interest and activity.

The seasonal influence on reproduction is, of course, most obvious among animals, which generally have their young in the spring or summer when temperatures and food supplies are most favorable. Because time of birth is crucial to survival of the species, animals have evolved a mechanism cued to the most reliable phenomenon in their environment—the length of the day. Temperature, rainfall, and other environmental conditions may vary considerably from one year to the next, but the hours of light and darkness on any given day remain the same year after year.

Human response to light and dark is an evolutionary holdover from the time when it was advantageous for us, too, to have our young in the spring. Today, we have so controlled our environment with artificial light that people in all parts of the world are exposed to sixteen or eighteen hours of light daily, summer and winter. Babies are conceived year-round, although Dr. Reiter notes that the number of births still is slightly higher in the spring. Studies have shown that conception peaks during those sunny, blue-sky days of September, which means, of course, more babies born in May and June.

So, worship the sun. Gaze longingly at the moon. Look with new respect even on the fluorescent lights in the office. After all, light is sexy! ▽

Advice to women bored by the same old drinks

—From a woman who knows



Jewelry by Patricia von Musulin

Waiters used to get impatient with me. Because it was often difficult to think of an exciting drink. Then I discovered Drambuie over ice. Cool and extremely smooth. It has a mild and pleasant taste that's just right. So now I'm no longer bored, thanks to Drambuie and a few cubes of ice. If you're looking for an exciting difference as I was, this may well be your drink.

Drambuie over ice



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PERSONAL

Dwelling in Beulahland

Life can be exciting in the Colorado Rockies

By Frances A. Weaver

I really have no idea why this happens, but almost every time I am introduced to someone and asked, "Where do you live?" the reaction to my answer is remarkable. What is so funny about saying "I live in Beulah, Colorado" ??? I am being honest, forthright, and friendly; but that announcement brings forth a variety of expressions ranging from disbelief to hilarity. A double-take is inevitable. Then my husband might decide to boast a bit, or I might play it to the hilt by adding (modestly, of course) that I am the mayor of Beulah. This is a sure-fire way to make an impression among first-time acquaintances at surgical meetings. "See that big guy? His wife is the mayor of Beulah, Colorado." "The mayor of WHAT?!"

It isn't quite true that I'm the mayor. Beulah is unincorporated. If we did have a mayor, however, I would be it. As it is, I am the ranking local politician in the Valley—chairman of the Steering Committee —an awesome position.

Every ten years or so, someone *tries* to incorporate Beulah. That could happen any time now; the last attempt was ten years ago. It came about when some Young Turks from the faculty of the college organized a meeting at the Valley-Ho Building. Bring your own chairs. Nobody really knew the exact procedure for incorporation, but the discussion raged for three hours. Just as disorder was about to dissolve into mayhem and the name-calling was ferocious, one old-timer (a Swede) shouted, "I make a motion we keep the Beulah Valley chust like it iss!" Cheers. Boos. Shouts. The bedraggled chairman declared discussion to be in order (by this time he was slightly deranged). Mr. Anderson jumped to his feet. "That's not the way it iss! First you make the motion, then you vote on it, *then* you fight about it!!!" Ten years later, the Beulah Valley is "chust the way it iss" and that's fine. Good for Mr. Anderson.

Regimentation is hardly the way of life in the Colorado Rockies, anyway. Attitudes of the locals are usually relaxed, unless some newcomer from Town moves in with Big Ideas. Generally, we take it pretty easy. There is an insatiable curiosity about rumors but very little interest in facts.

One summer day lives in our memories because of the excitement generated. There was a fugitive from justice on the loose right here in the Valley. He was wanted for a Federal offense. You can imagine the rumors about that one: they ranged from draft-dodging to white slavery. The town was overwhelmed. In came FBI men, the state patrol in droves, the sheriff's department *en masse*, television news teams, the works—all on the opening day of the Outdoor Art Show.

Children on horses volunteered to look for strangers lurking in mountain caves. One little boy was sure the wanted man was his Cub Scout leader. There were rumors that the man made daily trips to the post office to look at his own picture. In the midst of all this, our own local deputy sheriff wandered into the Gayway Café to join a group of us for a cup of coffee. Dependable Norman. It seemed a logical question: "Why aren't you out hunting for the fugitive?" "It's too hot." Logical answer. Norman shook his head in wonder. "You know, I went to Town to report to the Sheriff's office and nobody was there but the girl at the switchboard. I asked where everybody was and she said 'Beulah.' I just said, 'Well, I'll be dogged. I knew that town would go bad some day.' "

Norman had no reason to be alarmed. He had known the wanted man for several months and knew he wasn't dangerous. Norman even knew the man's pistol was broken. Several times he had taken the gun away from the man when he had driven him home drunk. Norman always gave the gun back; he knew it wouldn't shoot.

Actually, the suspect was wanted for cattle rustling in Oklahoma. It seems that his father had stolen his wife, so he helped himself to two cows from his father's herd. To the people of Beulah this seemed fair, so the matter was dropped as far as we were concerned. The memory of that day lives on, however. It was a Big One.

City dwellers, even the people in Town, usually have a lot to talk about. Here in the mountains, we make comparisons and claim local records. Who recorded the most rain; whose snow was deepest; whose hailstones largest; whose temperatures the most extreme; whose carrots are biggest; whose well has never gone dry—all of those important things. This reached a peak as far as I am concerned when old Mr. Coleman told me that the store had some really good new sausage. Said he: "Dick Burns claims he got the first pound of that new sausage but he didn't. I got the first pound, and I can prove it!" He probably could.

That's how life is here. We brag about little things, we complain about our local telephone company (I doubt the Bell System would touch it with a pole of any length), we tolerate a few folks who would have to be "locked up" in a more densely populated area, and we have a New Englander's attitude about outsiders: we can hardly wait for the summer people to go home. When it comes to a discussion of Growth or Development, forget it. Every person who moves here wants to be the last one. We spread our own rumors about a dearth of water and an abundance of rattlesnakes (neither true) just to discourage increased population. We like Beulah "chust like it iss."

If you are interested in finding Beulah or (God forbid!) moving here, don't ask me where it is. I'll never tell. I wouldn't dare to tell you where Town is, even. I might be run out on a rail for promoting development of the area. ▽

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PSYCHOLOGY

Pairing: the whys and hows of picking the right man for you

Your choice of partner is never just "chemistry" but a complex answer to your emotional needs

By Leah Cahan Schaefer and Ellen Bilgore

On a Friday night, two young people met and exchanged a few words at a party. Something about the girl struck the young man, and he thought of her often in the months that followed. His job required that he travel, and so he sent her postcards from some of the exotic places he visited. In the meantime, she was thinking of him. And, as she later put it, felt "certain that there was 'something' between them."

When he finally returned to her city, the young man phoned the girl immediately after he arrived to ask her to dinner. They went, and talked openly and effortlessly for hours. They talked about how strange it was that they were so drawn to each other; that there seemed to be a bond between them already: Their meeting was, they decided, definitely special. And so they happily began a romance.

But why *did* these two get together in the first place? What was it about them that propelled them toward each other? Why did that particular couple pair off, when in fact there was virtually an infinite number of alternate choices readily available to each of them? What is it that draws any of us to the partners we pick? How do we pick them? And, once paired, what can we do to insure ourselves of a happily joined future?

"Chemistry," one could say. But there is most assuredly more to it than that. People get what they need. If, for example, a thousand men and a thousand women were to be placed in a room and left there for more than three days (the time it takes for surrogate families to form, say researchers on the subject of group encounter), it's very likely that couples with the counterbalancing needs would find each other in the crowd. They'd meet, be drawn to each other, pair off—by seeming "accident."

In fact, what attracts us when we pair off is due to a combination of complicated visual and visceral data that we register and compute unconsciously in a matter of moments, whenever we see a new face. This having been done, we either reject or accept the other person as a potential for husband, lover, friend, or colleague. The chips that program our internal "computers" were fed to them years ago and are the direct result of issues that are crucial in our lives: who will take care of us; who will befriend us; who is an enemy. But the programs are not immutable: criteria can be changed with a combination of insight and experience, so that none of our patterns, once carefully noted, need damage us.

This pairing mechanism, of which we are all possessed, works better for some people than it does for others. Some people pick wonderful partners and are happy through their lives with their choices, first with dates, then with lovers, and finally, with their marriages. Others pick less well and are consistently unhappy and troubled with the partners they've chosen.

"We express our most fundamental natures through our sexual choices," says Avodah K. Offit, M.D., author of *The Sexual Self* (Lippincott). "A person's sexual pattern is not, as a rule, anything else but what he or she is. The way we have sex and with whom is just as much a part of ourselves as how we spend money, take vacations, and do our work."

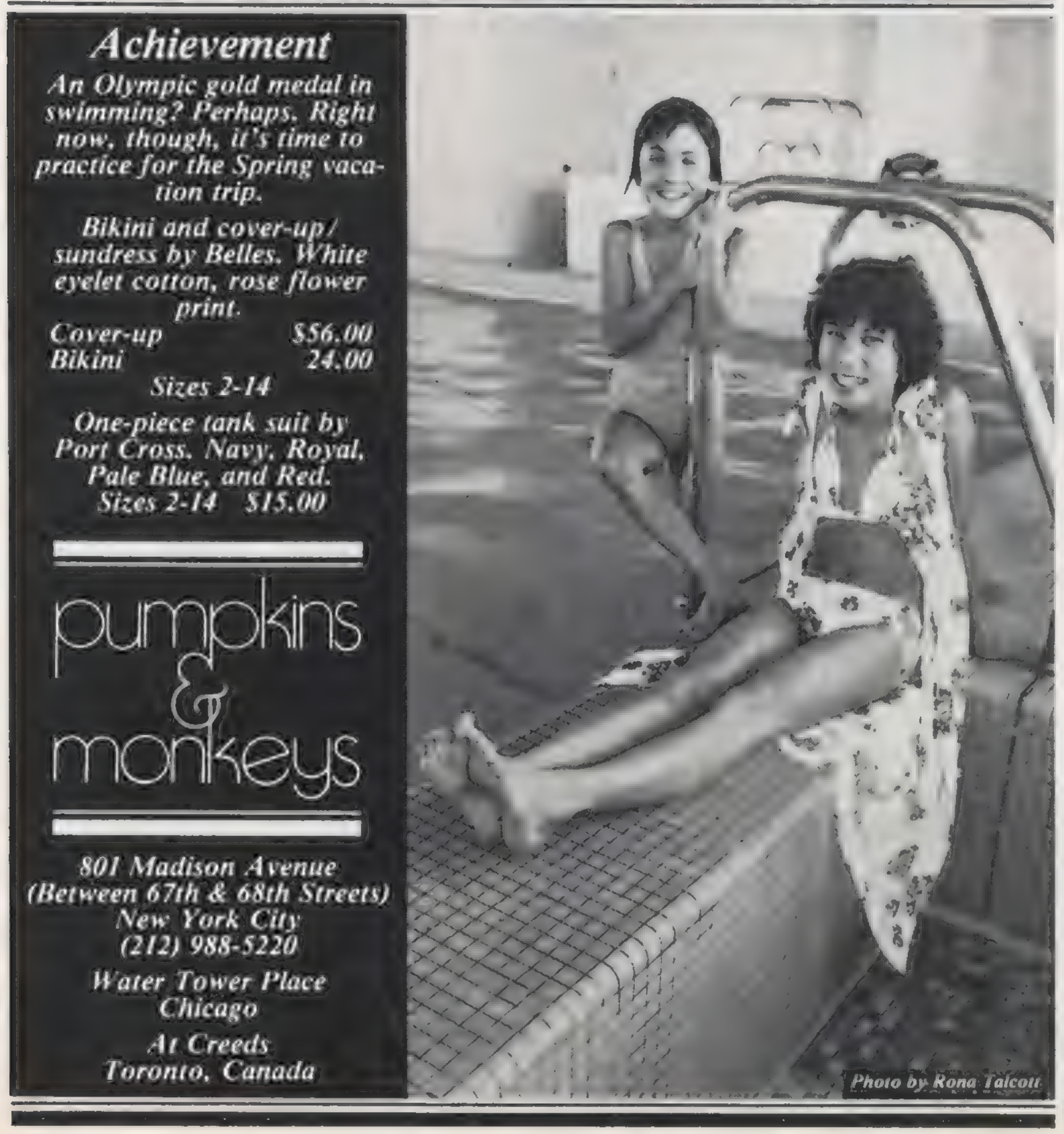
"In fact," says Thomas Kline, psychotherapist, marriage and family counselor, "the pairing mechanism is the same one that allows some bosses to have a knack for hiring the perfect employee to fill a specific job. Some do it well. Some do it poorly. But the selection process is the same."

That process can be explained in half psychoanalytical and half practical terms. The first—perhaps the strongest—reason for people to pair off has to do with the idea that we all tend to take situations from our earliest childhood memory and repeat them when we become adults. We seem to feel that if we repeat the events that hurt us over and over again, we might correct the hurt. Or at least, so we suppose when, for example, we head with the speed of an onrushing locomotive for the first aloof man we see, having spent a whole childhood with an aloof father. That we haven't recognized our penchant for men who withhold affection is the problem. Once that becomes clear, it can be dealt with. In psychoanalytic terms, we're acting out a repetition compulsion. In human terms, we're in for trouble.

There is a special selective emotional vision in operation; we see only those potential partners with whom we can act out an old drama. It's precisely that need to repeat that is what electrifies the atmosphere and propels us toward a potential partner. In short, we've "recognized" something about that person—about the stance, about the look on the face, or in the eyes. We've seen that look before, seen it on a parent's face.

That look might have damaged us, or it might have been our greatest source of pleasure, in much the same way that the look we're seeing now is probably sending us double messages. On the one hand, the voice says, "How do you do." On the other, the look says, "I'm going to take care of you" or even "I'm about to kick you in the teeth"; but it's familiar. And that kind of

(Continued on page 170)



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PAIRING

(Continued from page 168)

familiarity is powerful stuff—a remembered whiff of the most basic, primitive experience. So, we're drawn to it.

"A skilled fortune-teller may be able to tell what people are like—their warmth, coolness, assertiveness, shyness, compliance, defiance—merely by the way they shake hands," says Dr. Offit. "Is the hand cold, trembling? Is it offered palm up, down, or sideways? Does the contact last long? Or is it brief and tenuous. . . ." We can tell a great deal more, she adds, after a few words and a look at the whole picture, without bell, book, and candle. Even if our conclusions don't surface in our consciousness.

The practical considerations also enter into our choices. One is that we must pick from the selection we're given. An expatriate Englishman told of his penchant for intercontinental women.

"Their experience is the same as mine," he said. "And I'm invariably more at ease with someone who has lived where I've lived and been where I've been. I'm attracted to those women; but I feel that, if I'd met them at home among others of their own kind, I might have noticed the personality traits that eventually disturb our relationship. I've seen them out of context," he concluded, "and I seem to have gotten a faintly skewed image of them."

Richard C. Robertiello, M.D., psychiatrist and psychoanalyst in private practice in New York City and author of *Your Own True Love* (Richard Marek), points out that many pairs are formed as narcissistic extensions of the self, hence the title of his book.

"It's very often true that a man who is short and ugly will be attracted to tall, beautiful women. A beautiful, dumb woman might find herself attracted to a man who seems to be an intellectual. It has to do with self-image: you try to make up for your own defects when you form part of a pair. For example," he continued, "you may be beautiful. But even if you are and you don't *think* you are, you'll find yourself attracted to beautiful men. In that way, you replenish a supply of a quality that you feel you lack."

Our mind is much more involved in what catches our eye than one would have thought, and we tend to repeat ourselves with regard to the partners we pick. Horror stories abound about women who marry one wife-beater and then escape, only to find second husbands who mistreat them in similar ways. Happily married women who remarry after having been widowed are often surprised and pleased to be "lucky" enough to find second husbands who are as kind and giving as their first partners. Any woman with some experience in the single world will admit, when pressed, that there is generally a recurring theme that runs through her life with her loves. It's no accident. The way you think of yourself determines the way you pair off.

"Someone who is suspicious, for instance, needs someone reassuring. Someone who is shy and quiet might need someone more outgoing. The need becomes a neurosis when it disturbs the person so much that they can't function," Dr. Offit maintains. "Sometimes, needs can escalate in a relationship and make it neurotic when it wasn't before. And one person can exacerbate the

(Continued on page 172)



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PAIRING

(Continued from page 170)

needs of another so that what used to be a normal relationship becomes a neurotic one. And that's when they become distorted and unhappy," Dr. Offit concludes. Couples won't be unhappy when the scale of their needs balances. In fact, some pairs with a counterbalancing set maintain (quite rightly) that they "couldn't do without each other." Even when they make each other miserable.

The Princess and the Merchant Prince

They're the archetypes of the American dream. He's successful, she's good-looking, bright, and competent. When they met, she fulfilled his requirements neatly, because a man's status is still confirmed by the quality of the woman he manages to attract. And since he found the one woman who had been taught, early on, to trade her good looks for her successes (in spite of her unusual talents in other areas), they could arrive at the romantic equivalent of a *quid pro quo* deal. Whatever else the Merchant Prince might be—and he's often very nice—he's a businessman who knows a good deal when he sees one.

In keeping with the idea that both halves of any pair are acting out old dramas, the Merchant Prince has an Achilles' heel: he can't bear to be confronted with any situation he can't handle. His ability to take care of things is, for him, the one measure of his adequacy. It's why he picked a woman who needs to be taken care of so completely, and it's the principal reason his need for success—and, in fact, his actual success—is so great. If the Princess wants a new house, she'll have it. From him. If it's a new fur coat she wants, it's hers. He's declared himself caretaker of his business, of his wife, of every detail in his life. He likes to feel that no challenge is too great, that nothing is too tough for him to handle, though very often his caretaking imposes a strain on both halves of the pair.

"Oh, God, I have a headache," said one Princess at the end of a therapy session recently. "He hates it when I get a headache."

"Emotional vision in operation: we see only those potential partners with whom we can act out an old drama"

The reason: there's nothing he can do about it. And since his whole life is wrapped around his need to please her, it frustrates him to the point of anger when something—even an insignificant headache—defeats him.

As for the Princess, she's afraid to risk herself in any arena other than one that involves her looks. She has grown up (like many adult women in our society at the moment) thinking of her status in terms of the quality of the partner she can attract, or of the number of partners she can attract. She hasn't been raised to be in business, so she doesn't pose a serious challenge to her husband from a directly competitive point of view (the one note of relief in an otherwise tense relationship). She serves as his spur, wanting more and more from the Prince, who will not be deterred from taking care.

One man who formed the business half of such a couple put it quite succinctly:

"What I hate about her is also what I love about her," he said. "It's a terrific incentive to me when she urges me to make more money, to get more, do more, and buy more. But I resent it, because I feel that nothing I can ever give her will be enough. In spite of that, I have the dreadful feeling that if she ever stops asking, I'll turn into a lazy slob and lose everything."

That, finally, is the glue that holds the pair together, because the Princess is a narcissist. Like most narcissists, she feels that if she's not constantly looking at herself, she'll vanish; and so her whole energy is devoted to drawing her husband's attention to herself. This she does by being demanding. If she gets the attention, which is subtly transferred to things that cost dollars and cents, then she knows, briefly, that she's OK, that she exists. It's the reason she was drawn to a man who needs to give her so much attention.

"I sold myself, and I want to be sure it was for a high enough price," Dr. Offit perceives the Princess to be saying. Dr. Offit continues: "That pair reminds me of an experiment that was performed with rats in a maze. A barrier was erected with food on the other side. The rats would try anything to clear it to get to the goody. But the more often the experimenters raised the barrier to make the food available, the less attractive the rats found it. When they reinstated the barrier, the rats returned to their original, frantic behavior." Which is why Princesses often act critical and unappreciative of their husbands—as though they really didn't like them. One woman said, for example, "Even though I really love having sex with my husband, I can't bear to admit it to him. I feel like it takes something away from me to give him that."

Princesses can learn to stop making their husbands do a wild dance for their amusement when they recognize their worth as individuals and begin to see themselves as more than a beautiful commodity appended to their husband's other acquisitions. One such woman, an extraordinary mother with excellent taste and an unusual sense of style, typically didn't see any of the things she did in her home as being of real value, because she never got real dollars for them. When she began a small business, selling hand-painted needlepoint designs to a boutique in her area, her self-esteem rocketed. When she began to put the money she earned into a separate bank account so that she could see it accumulate as distinct from the ample allowance her husband gave her (Princesses are rarely short of money), she began to

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PAIRING

(Continued from page 172)

see herself as a person with some real worth.

Pushmepullyou

In contrast to the Merchant Prince and his lady, this couple is a difficult pair to set right, since their patterns go farther back into infancy and early childhood. Theirs is a symbiotic relationship in which the woman bestows every shred of her identity and all of her nurturing needs on one man. If he doesn't recognize her—if he doesn't love her—she feels she will die. For her, he is penis and breast combined, the source of everything. She feels she is nothing without him; that he is the Only One (in very much the same way that a parent is, quite literally, the Only One a child will ever have).

Unfortunately, the very thing that attracted him to her, this voracious need for him which enchanted him in the beginning, is eventually more than he can handle. He withdraws, being by nature an aloof and detached character, and they play out their parts in a push-pull drama that suits them both, since the man's drama comes from an equally primitive level. His was very likely an overwhelming mother whose interest in him was irresistible to him but whose demands on his loyalty and devotion were enormous. In childhood, he paid the price gladly, but his defense—to withhold and detach—was carefully constructed to save himself, to keep her from eating him up.

"People who are more than usually dependent will generally pair with people who are more or less aloof and needy of being in control," says Dr. Offit, who maintains that, once drawn together, each member of this kind of pair tries, perversely, to undo the other's needs.

"The one who hungers for closeness wants to undo the need for distance that the other one has—even though that is precisely what constituted the attraction," she explains. "The distant partner is continually pushing the dependent one away. When one or the other succeeds for a time, the roles flip-flop and the pattern continues."

Generally, the pair can continue for years, wedded, sometimes without benefit of clergy, in a painful, stormy setup that is both frantic and frustrating and still deeply satisfying to them, since their need for each other comes from such a primitive—and thereby compelling—source.

Enduring endearing relationships

"Miriam, whatever you cook tastes like ambrosia."

All our lives, we search for someone with whom we can be intimate. The pairs who stay together—happily—for years have some things in common, and those things can, with effort, be added to relationships that aren't working quite so well.

Happy couples seem to like the idea of being a couple. They take pride, individually, in being *good* at being a pair. They like being with someone who fulfills their idea of what they thought marriage —or simply being a coupled adult—should be; the partners feel the same way about sex (that is, whether they like sex or they don't, their feelings are mutual); and they like the thought that they've succeeded at the marriage that has lasted.

In all the relationships we've been talking about, the element of power and control is a central issue. Successful pairs seem to have been able to find the capacity to trust each other enough to cede some of that control to the other person.

One such pair of fifteen years' standing illustrates this perfectly: He's a renowned artist. She's fifteen years his junior and claims that she made the conscious decision, when they met, that his work (which always came before everything else for him, in any case) would be first on her list of priorities as well. This having been done and acted on, the relationship works.

They, and others who have managed to invest trust in each other, channel their energies easily and naturally into compatible interests; but sometimes it takes a crisis to be able to arrive at that plane. Another pair, one member of which is a recovered alcoholic, says that the trust came during the long, hard fight to beat the disease; still another began to hold hands after a daughter's death and never let go. Even when one of the partners has a problem, it seems, they need not have it alone. The other is able to accept the problem in a style that is useful for their mutual success.

Why is it so hard for people to say the few kind words ("Miriam, whatever you cook tastes like ambrosia") that set happy pairs apart from the rest? When the others tend to blame their partners for everything that's wrong, the happy couple grant each other credit for what's right in their lives. ▽



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FOOD

Five new cookbooks: some best picks

Recipes that will inspire you to try new ways to cook chicken or vegetables —plus Italian treats, lush desserts

Some of the best cookbooks published recently have been those dealing with a single theme—how to prepare one particular type of food or to master the intricacies of regional cooking. Here is a sampling of recipes from five of the most enticing of these books: *The Complete Chicken* by Carl Jerome (Random House), *More Classic Italian Cooking* by Marcella Hazan (Alfred A. Knopf), *The Vegetarian Epicure, Book Two* by Anna Thomas (Alfred A. Knopf), *The Cuisine of Venice and Surrounding Northern Regions* by Hedy Giusti-Lanham and Andrea Dodi (Barron's), and *The Chef's Dessert Cookbook* by Dominique D'Ermo (Atheneum).

From "The Complete Chicken"

HERBED CHICKEN MOUSSE

six to eight servings

This mousse is easy to prepare, but it does require a food processor. It looks beautiful on a plate, with the cream-colored chicken all speckled with fresh herbs and the line of ham running through the center. It is equally good served hot with a hollandaise or mousseline sauce or cold with a gently flavored lemon mayonnaise.

8 ounces raw chicken
2 egg whites
⅛ teaspoon mace
⅛ teaspoon cayenne
1 teaspoon salt
½ teaspoon freshly ground black pepper
½ cup sour cream
½ cup chopped parsley
¼ cup chopped chives
1 tablespoon chopped fresh tarragon, or
  1 teaspoon crushed, dried tarragon
½ cup heavy cream, beaten until it holds a soft peak
3 to 4 thick slices ham

Combine raw chicken, egg whites, mace, cayenne, salt, and pepper in a food processor. Purée until very smooth, about 20 seconds. Add sour cream, parsley, chives, tarragon, and process 10 seconds. Transfer to large bowl, and fold in whipped cream.

Spread half the mixture on bottom of a small, well-buttered terrine or ovenproof dish. Arrange sliced ham in a layer on top of chicken mixture. Spread remaining chicken mixture in a layer over ham. Rinse your hand under cold running water, then use your fingers to smooth mixture on top of terrine. Cover terrine with a double layer of aluminum foil, and place in large pan filled with hot water. Water should come most of the way up sides of terrine.

Place in preheated 350° oven, and bake for 60 minutes. Unmold and serve hot or cold as an hors d'oeuvre.

Serve with a white wine with a "crisp" backbone—that is, with enough acidity to tingle in the mouth for several seconds after you've swallowed it. A good match would be a Muscadet from France's Loire Valley or a Frascati from Italy.

BROILED DEVILED CHICKEN

four to six servings

1 2½-to-3-pound chicken, cut into serving pieces

(Continued on page 178)

From the book THE COMPLETE CHICKEN by Carl Jerome. Copyright © 1978 by Carl Jerome. Reprinted by permission of Random House, Inc.

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HELENE CURTIS

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The 19th Century Electric Blanket



A hundred years ago, building a house with 12-inch thick stone walls wasn't energy conservation, just plain common sense. Along about sun-up, when temperatures dropped to five below, folks had little else to depend on save for a good warm quilt.

Unfortunately, such solid construction techniques have long since been abandoned. So too have the many fine structures which were built to withstand the elements.

Today, preservationists and business developers alike have come to appreciate the quality craftsmanship of the past. They're finding adaptive uses for abandoned homes, factories and warehouses—turning them into art centers, apartment complexes, shopping centers.

They're also finding that the durable construction of the past yields higher quality and less expensive space than could be obtained in a brand new building. And the skilled artisans of yesterday built structures with a unique character that simply isn't being created today.

Help promote new uses for yesterday's fine buildings. Join the National Trust. For membership information, write: National Trust for Historic Preservation, Department 0608, 740 Jackson Place, NW, Washington, DC 20006.

RECIPES

(Continued from page 176)

Deviling sauce:
½ cup Dijon mustard
½ cup oil
¼ cup honey
Juice of 1 lemon
1 teaspoon freshly ground black pepper
2 tablespoons capers, finely chopped
6 to 8 garlic cloves, finely chopped

To finish:
½ cup oil
½ cup dried bread crumbs

Combine mustard, oil, honey, lemon juice, pepper, capers, garlic, and mix well. Brush chicken generously with this deviling sauce.

Arrange chicken on rack over shallow roasting pan. Broil in preheated broiler for 7 minutes on each side, 3 to 4 inches below broiling unit. Chicken should not be more than just slightly charred at this point.

Brush chicken with oil, and roll in bread crumbs. Press bread crumbs firmly onto chicken.

Place chicken 4 to 6 inches below broiling unit and broil 8 to 10 minutes, carefully turning once or twice and watching to see that bread crumbs do not burn. Test for doneness.

Just before serving, either brush lavishly with melted butter or accompany with a mustard-flavored hollandaise. Serve with potatoes. This dish is quite a bit more exciting than simple broiled chicken and well worth the effort. After expending this much energy on the recipe, you might like to experiment with a fruity, "spicy" white wine with a slightly sweet finish such as a Gewürztraminer from California, which has both the flavor and robustness to stand up to this dish, or serve it with a full, rich, gutsy Rioja Burgundy-style red wine from northern Spain.

Note: This recipe is a good way to use about 3 pounds of legs or thighs, or both. The flavor and texture of the dark meat are a particularly good foil for the deviling sauce and crumbs.

From "More Classic Italian Cooking"

VEAL SCALOPPINE WITH ANCHOVIES AND CAPERS (Scalloppine Piccanti)

four servings

Here is a piquant sauce for scaloppine that is handled with finesse. It is made with butter, diced ham, anchovies, and capers, to which are added the cooking juices of the scaloppine deglazed with grappa or other brandy. It is thickened with cream, and spread over the sautéed scaloppine.

¼ pound cooked, but not smoked, ham, cut in a slice (or slices) about ¼-inch thick
5 tablespoons butter

(Continued on page 185)

From MORE CLASSIC ITALIAN COOKING by Marcella Polini Hazan. Copyright © 1978 Marcella Polini Hazan and Victor Hazan. Reprinted by permission of Alfred A. Knopf, Inc.

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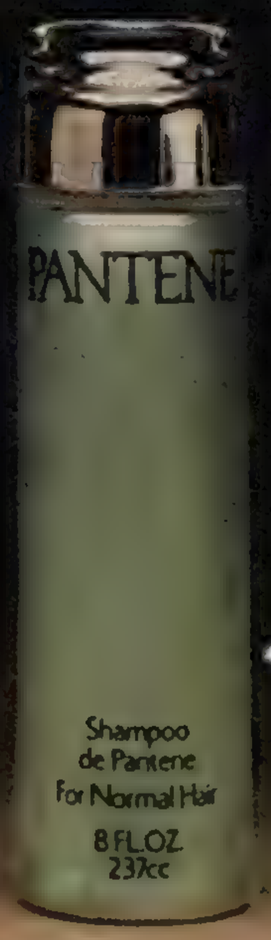
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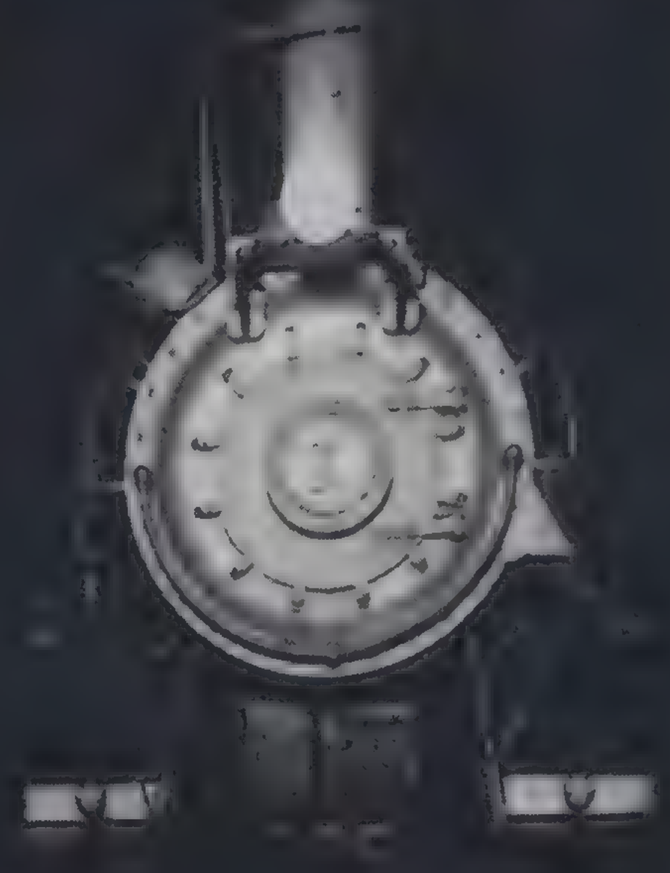
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A Major New Book on Solar Houses

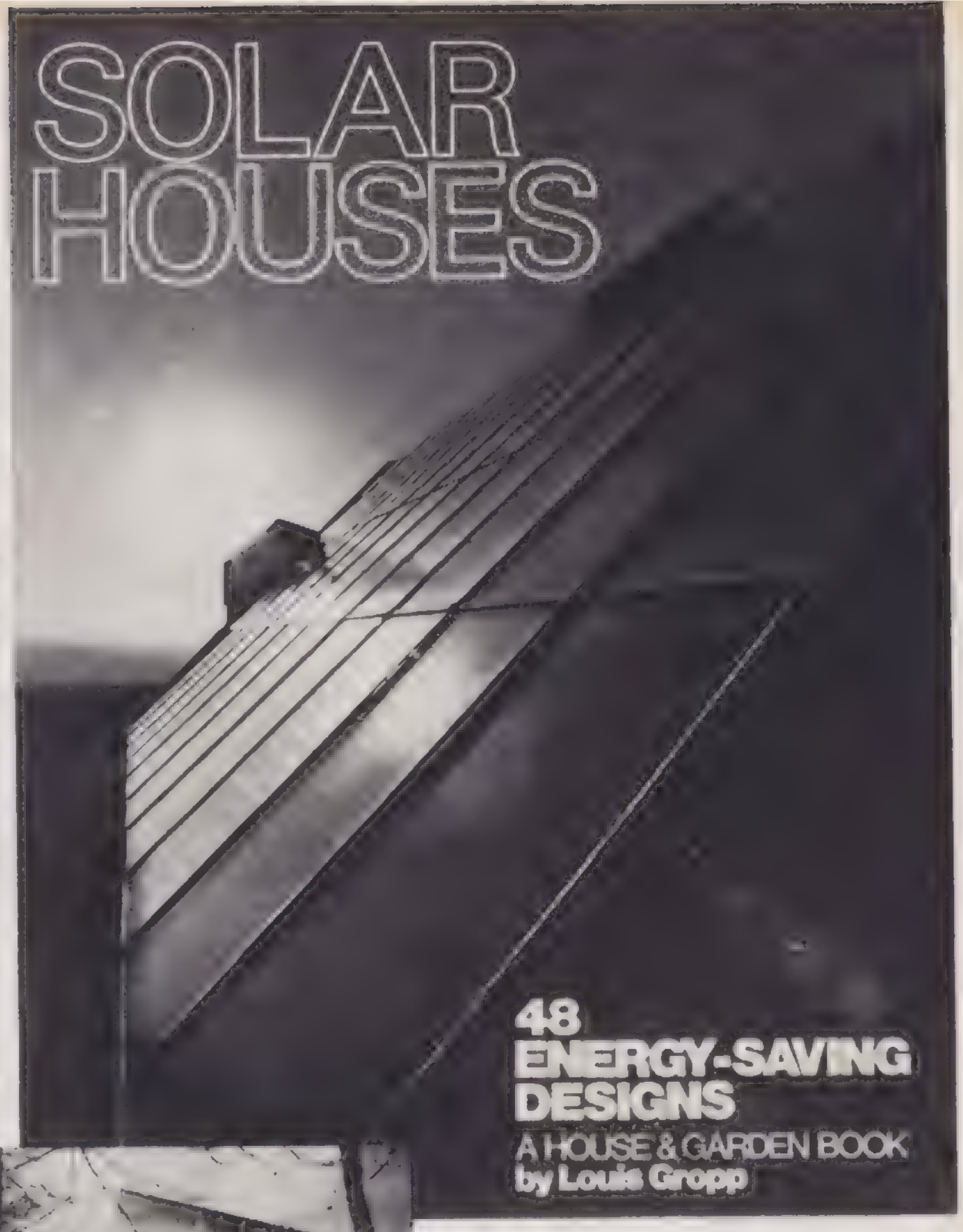
"Already solar energy is economical and practical for many applications in many parts of the United States. Homes like those in this book demonstrate that architectural style and elegance need not be sacrified in order to capture and use solar energy."

—From the foreword by James R. Schlesinger, Secretary of Energy

SOLAR HOUSES takes up where the first generation of solar energy books leaves off; showing through photographs, interviews and practical information what the new solar life style involves, how owners are reacting to it, and what the economic factors are. Providing a nationwide look at residential solar applications, the 48 energy-saving designs in the book include passive and active solar systems, pre-manufactured and mail-order plans, underground houses, remodeled and new custom-designed houses.

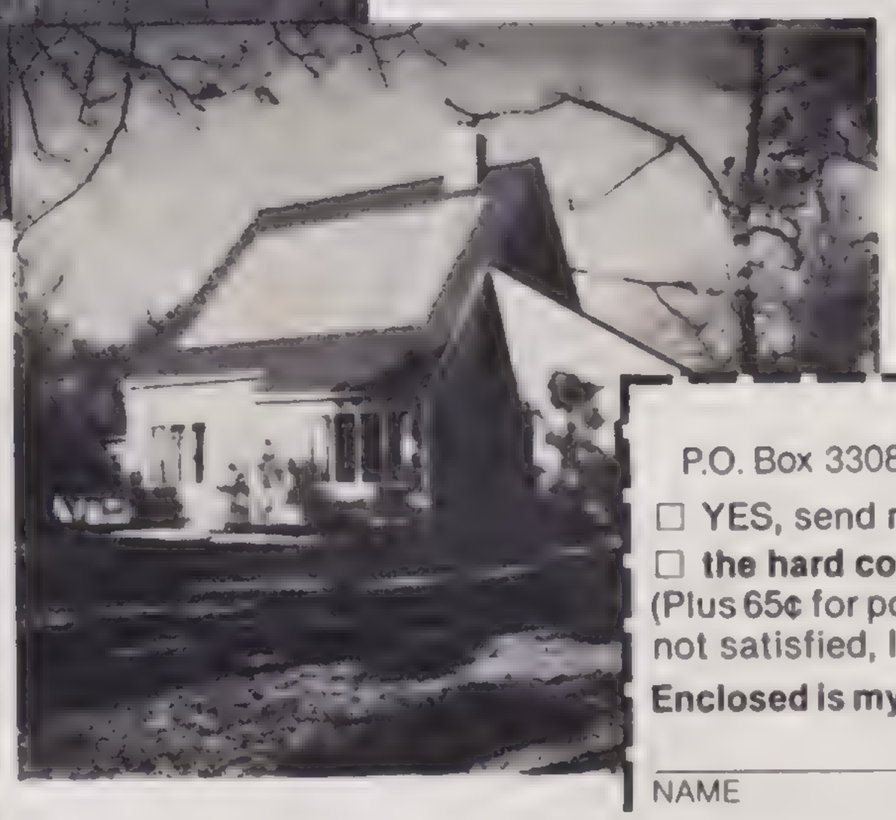
The book's author is Louis Gropp, who, as editor-in-chief of the House & Garden Guides, has been criss-crossing the country over the past several years keeping up with the multi-faceted new solar architecture. His text, plus easy-to-follow plans and diagrams, gives us—whether layman or expert—a clear idea of how each of these solar houses work, while the many handsome architectural photographs document the wide spectrum of design possibilities that exist within the solar context.

A handsome record of a profound and exciting change in architecture, SOLAR HOUSES has been chosen as a Book-of-the-Month Club hardcover alternate; a main selection by both The Library of Urban Affairs and the Architects Book Club, an alternate by the Designer's Book Club, and, in paperback, by the Quality Paperback Book Club.











Beautiful interior and exterior photographs, more than 100 of them in color, and the quality of the book's design, lift SOLAR HOUSES above the more flatly illustrated books on the subject, giving the reader a vivid picture of how handsome, comfortable and practical solar houses can be.

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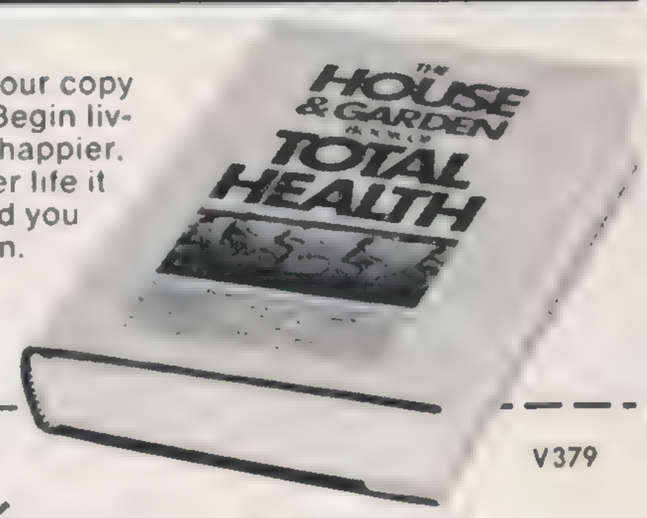
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THE GALLERY COLLECTION BY ELJER



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(Continued from page 178)

4 flat anchovy fillets, coarsely cut up
1½ tablespoons coarsely chopped capers (if the capers are in vinegar, rinse them in cold water)
2 tablespoons vegetable oil
½ cup flour, spread on a dinner plate or on waxed paper
1 pound veal scaloppine, sliced very thin and pounded flat
Salt
Freshly ground black pepper
3 tablespoons grappa, marc, or grape brandy
¼ cup heavy cream

Dice ham very fine. Put into a small saucepan with 2 tablespoons butter, and sauté over medium heat for just a few seconds. Add chopped anchovies and capers, and cook for a few more seconds, softening and mashing anchovies with wooden spoon until they dissolve into a paste. Turn off heat.

In large skillet, put oil and remaining butter, and turn heat on to medium high. When butter foam begins to subside, dredge scaloppine in flour, one at a time and on both sides, and slip them into skillet. Do not put in any more than will fit very loosely in pan. Brown nicely on both sides, 1 minute or so for each side, then transfer them to warm platter, seasoning with salt and pepper.

When all scaloppine are done, turn off heat, and pour grappa or brandy into skillet. Quickly scrape up cooking residues with a spoon and pour everything into saucepan containing ham-and-anchovy mixture.

Turn on heat under saucepan to medium high; add heavy cream, stirring briefly until cream thickens. Turn off heat, and spread hot sauce over scaloppine on platter. Serve without delay.

FISH, SOUP STYLE (Il Pesce in Brodetto)

four servings

½ cup olive oil
½ cup chopped onion
1 teaspoon garlic
2 tablespoons chopped parsley
½ cup dry white wine
¾ cup canned Italian plum tomatoes, chopped, with their juice
2½- to 3-pound whole fish, scaled, gutted, and rinsed in cold water, or 1½ pounds fish slices
Salt
Freshly ground black pepper

Choose a sauté pan that can later comfortably accommodate the whole fish, or contain all the fish slices in a single layer. Put in olive oil and onion, turn on heat to medium. Sauté onion until translucent.

Add garlic, and sauté until it becomes colored a light gold.

Add parsley, stir once or twice, then add white wine.

When wine has bubbled away for a few moments, add chopped tomatoes with their juice. Cook, uncovered, for 6 or 7 minutes, stirring from time to time.

Put in whole fish or slices in a single layer. Sprinkle with several liberal pinches of salt and 2 or 3 grindings of pepper. Cover pan, and turn down heat to medium low.

When fish has cooked for 5 to 10 minutes (the shorter time is for slices, the longer for the whole fish, depending also on their thickness), turn it, and re-cover pan. Cook another 5 to 10 minutes, then serve at once with onions and juices from pan.

COLD SPAGHETTI SALAD (Insalata di Spaghetti)

four to six servings

1 pound package spaghettini, thin spaghetti
¼ cup olive oil, plus 1 additional tablespoon for final seasoning
1 dozen Greek-style black olives
10 to 12 flat anchovy fillets
2 tablespoons very finely chopped parsley

Cook pasta in 3 to 4 quarts salted rapidly boiling water. Do not overcook. It should be firm to the bite, *al dente*.

When done, drain pasta thoroughly, and transfer to a bowl. Toss at once with ¼ cup olive oil. If not well coated with oil, spaghetti strands will stick to each other and become gummy. Set aside to cool completely.

Pit the olives. Slice half the olives into thin, ¼-inch sections; chop the rest into a fine pulp.

Cut or chop anchovies into small bits. Do not chop them so fine as to make a paste of them; you should have tiny but firm individual pieces of anchovy in the dish.

(Continued on page 187)



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Sophie S. Berger
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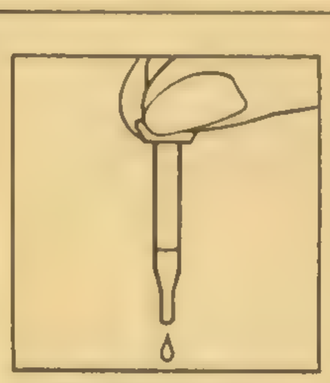


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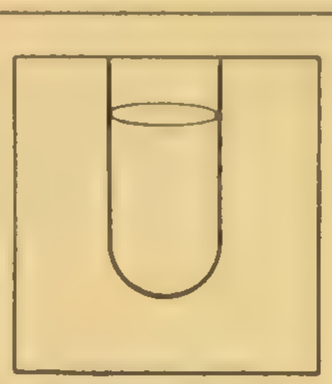


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Kit is not reusable.

RECIPES

(Continued from page 185)

Put all olives and anchovies into bowl with spaghetti, and toss well. Let rest for 30 minutes, long enough for pasta to soak up flavors of seasoning.

Just before serving, add chopped parsley and tablespoon of olive oil. Toss, and serve.

From "The Vegetarian Epicure, Book Two"

WINTER VEGETABLE STEW

eight to ten servings

9 tablespoons butter
4 medium-sized leeks
1 pound boiling onions
3½ ounces parsley root
3 to 4 cloves garlic, minced
¼ teaspoon thyme
2 bay leaves
Rosemary to taste
1 pound mushrooms
2 medium-sized turnips
2½ cups dry white wine
3 tablespoons Worcestershire sauce
1 pound russet potatoes
½ pound small Brussels sprouts
3 tablespoons flour
2 cups hot vegetable broth
2 tablespoons wine vinegar
3 tablespoons molasses
3 tablespoons paprika
Dash of Tabasco
Salt and pepper

Melt 6 tablespoons of butter in large, heavy pot. Trim off green parts, wash and slice remaining part of leeks. Peel onions. Scrape and thinly slice parsley root.

Sauté leeks, onions, parsley roots in butter, together with garlic, thyme, bay leaves, and rosemary until leeks begin to turn golden.

Wash mushrooms and, if they are particularly large, cut them in half. Peel turnips and cut in ½-inch dice. Add mushrooms and turnips to pot, as well as wine and Worcestershire sauce. Stir and lower flame.

Peel and dice potatoes and wash and trim Brussels sprouts. Add them to stew, stir again, and cover.

In a small, heavy saucepan, melt remaining 3 tablespoons butter and stir in flour. Cook this roux for a few minutes, then add hot vegetable broth and stir quickly with a whisk. Add vinegar, molasses, paprika, and a little Tabasco. Stir with whisk again until sauce is smooth and pour it over stew. Simmer stew gently, covered, for about 1 hour, or until all vegetables are tender. Season to taste with salt and pepper, and serve very hot.

DUTCH CHEESE AND POTATO SOUP

six servings

5 to 6 russet potatoes
5 tablespoons butter
2 large yellow onions
2 bay leaves
1 teaspoon dill seeds, crushed in a mortar
2 tablespoons flour
2 cups milk
6 ounces Gouda cheese, grated
1 tablespoon paprika
1 tablespoon Worcestershire sauce
Salt
Freshly ground black pepper

Peel potatoes and cut into small cubes. Boil them in just enough lightly salted water to cover until tender. Do not discard cooking water.

Meanwhile, melt 3 tablespoons of butter in large, deep skillet or pot. Cut onions in half crosswise and slice thinly. Sauté sliced onions in melted butter along with bay leaves, stirring often, until onions just start to turn golden. Add crushed dill seeds and stir a minute more, then add cooked potatoes along with their water.

Melt remaining 2 tablespoons butter in a heavy-bottomed skillet, stir in 2 tablespoons flour, and cook a minute or two over low heat. In separate saucepan, heat milk, then stir it into roux. Stir constantly with whisk until sauce has thickened and is completely smooth. Add to soup.

Bit by bit, add grated cheese, stirring slowly all the while. Then add paprika, Worcestershire sauce, and salt and pepper to taste. Keep soup barely simmering on low flame, stirring often, for about 15 minutes more. Serve hot.

From THE VEGETARIAN EPICURE, BOOK TWO by Anna Thomas. Copyright © 1978 by Anna Thomas. Reprinted by permission of Alfred A. Knopf, Inc.

From "Cuisine of Venice"

KIDNEYS, VENETIAN STYLE (Rognoni alla Veneziana)

six servings

½ cup vinegar
1 pound veal kidneys
1 tablespoon flour
½ stick butter
1 scallion, chopped
Salt and freshly ground black pepper
Pinch of nutmeg, freshly grated
1 cup broth
½ cup dry Marsala wine
1 tablespoon finely chopped parsley

Pour 2 cups water into bowl and add vinegar. Soak kidneys in this mixture for at least 1 hour. Remove, dry, and slice kidneys. Remove the center vein. Spread flour on flat surface and coat kidneys lightly.

Melt butter in skillet, add scallion, then salt, pepper, and nutmeg. Place kidneys in pan. Cook over high heat for about 6 to 8 minutes, stirring frequently so that all slices are cooked evenly; add a little broth when they seem to get dry. Don't overcook because kidneys tend to get tough. When done, add Marsala and let it evaporate. Sprinkle with parsley, stir, serve immediately.

Serve with boiled potatoes or just good bread. It is best not to serve any vegetables

(Continued on page 188)

From CUISINE OF VENICE by Hedy Giusti-Lanham and Andrea Dodi, published by Barron's Educational Series, Inc. Copyright © 1978 by Barron's Educational Series, Inc.

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RECIPES

(Continued from page 187)

that will interfere with taste of kidneys.

The kidneys and Marsala require a red wine with authority: a Castel Chiuro from Valtellina would be an excellent choice.

■ RICE WITH SHRIMP AND MUSSELS (Risotto con Scampi e Peoci)

six servings

2 pounds mussels
1 quart broth, chicken or beef
1 pound fresh raw shrimps
4 tablespoons butter
4 tablespoons olive oil
½ small onion
1 clove garlic
1 pound Italian rice
Salt
Freshly ground black pepper
2 tablespoons finely chopped parsley

Clean mussels by brushing them with a small wire brush until all visible encrusted sand is removed. The classic method of cleaning them is to rinse them in seawater, but since this is rarely practical, just wash them in heavily salted water. Pat dry with a paper towel. Place mussels in a pan over high heat. After a few minutes, shells will open. Remove mussels from shells and strain liquid through a cloth. Add liquid to broth. Remove and discard shells from shrimp. Clean shrimps, removing vein if desired.

Melt 2 tablespoons of butter in large saucepan and add oil. Add onion, garlic. When butter-oil mixture is very hot, add rice. Stir rapidly with wooden spoon. When rice is well coated and glistening, reduce heat and start adding broth a little at a time. Stir constantly. Add broth whenever rice seems to get dry. After approximately 20 minutes, chop shrimps coarsely. Remove onion and garlic from pan and add the shrimps and mussels. Taste rice and add salt and pepper to taste. When rice is almost done, add remaining butter and chopped parsley. Serve immediately.

If you want to make the dish especially elegant, keep a few large mussels for decoration and place them on top of risotto at moment of serving. Do not add Parmesan to a seafood risotto.

A Tocai, from the region near Venice, or a Pinot Grigio would go well with this typically Venetian risotto.

From "The Chef's Dessert Cookbook"

■ WHIPPED CREAM GINGER SNAPS

about five-dozen cookies

1 cup all-purpose flour
⅔ cup granulated sugar
1 tablespoon ground ginger
½ cup dark molasses
½ cup melted butter
½ cup heavy cream, whipped

(Continued on page 190)

From THE CHEF'S DESSERT COOKBOOK by Dominique D'Ermo. Copyright © 1976 by Dominique D'Ermo. Reprinted by permission of Atheneum Publishers.

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RECIPES

(Continued from page 188)

Sift flour, sugar, and ginger together twice. Boil molasses in a deep saucepan. Remove from heat and stir in melted butter. While stirring constantly, add sifted ingredients and mix to a smooth batter. With a tablespoon or pastry bag fitted with round tube, drop cookies at least 3 inches apart onto large, greased baking sheet. Bake in preheated oven at 275° for approximately 15 minutes or until edges start to brown. Immediately remove from sheet and roll each cookie around a broomstick, small rolling pin, or the handle of wooden spoon until it is shape of a cigarette. Cool and fill with whipped cream. Store in tight container in refrigerator.

Note: If cookies start to harden while rolling, return them to the oven for a few minutes to soften.

FROZEN LEMON RUM SOUFFLÉ

six servings

1½ tablespoons or 1½ envelopes unflavored gelatin
½ cup hot water
1 cup lemon juice
Grated rind of 2 lemons
8 egg yolks
2 cups granulated sugar
⅔ cup Jamaica rum
2 cups heavy cream, whipped

Sprinkle gelatin over ½ cup hot water to dissolve. Combine lemon juice, lemon rind, and egg yolks and beat for approximately 5 minutes. Add sugar and rum and continue beating until sugar is well dissolved. Stir in gelatin mixture and blend well. Cool over crushed ice or in refrigerator until mixture starts to set. Fold in whipped cream.

Pour into prepared 1-quart dish with a paper collar extending approximately 4 inches above the rim, and place in freezer for about 3 hours or until set. Peel off paper collar and serve in same dish.

FRESH APPLE MOUSSE

eight servings

10 large cooking apples
½ cup sugar
Juice of 1 lemon
1 package or 1 tablespoon unflavored gelatin
2 tablespoons rum
2 cups whipped cream

Peel and core apples and slice approximately ½-inch thick. Place in a saucepan with sugar, ¾ cup water, and lemon juice. Cook for 10 to 12 minutes or until apples reach the consistency of a thick apple sauce, stir constantly to avoid burning.

Meanwhile, soften gelatin in ⅓ cup hot water. Add to cooked apple mixture and beat well with whip or electric mixer. Place in refrigerator or over cold water, stirring from time to time to accelerate cooling. When mixture starts to set, fold in rum and whipped cream. Pour into 8 Champagne glasses, chill for approximately 1 hour, or until set, and serve ice cold. ▽



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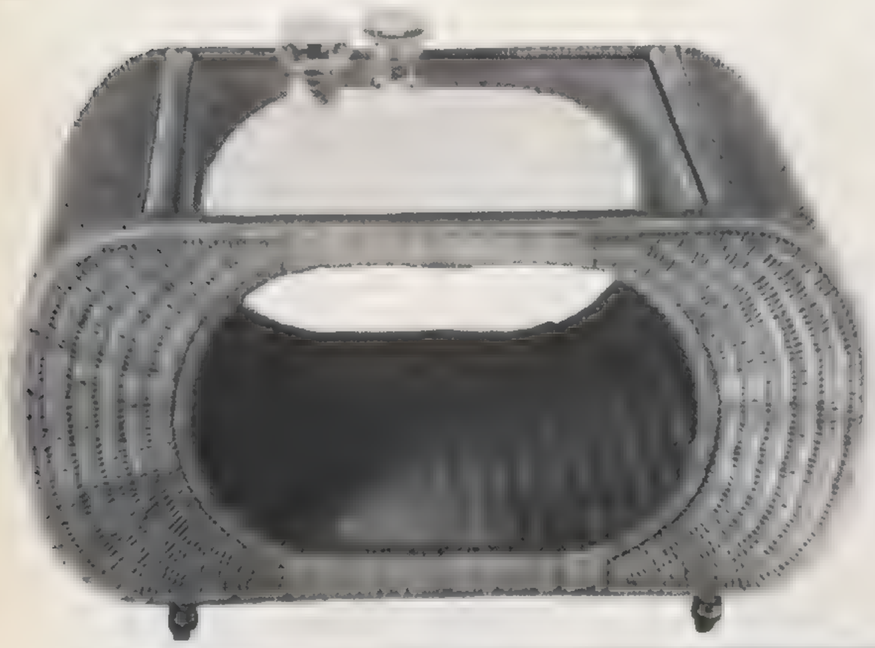
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Living: Ideas and Trends

Royal sheets...homemade pasta over easy... new alarm turn-on...culinary secrets from Seventh Ave.

By Barbara Plumb

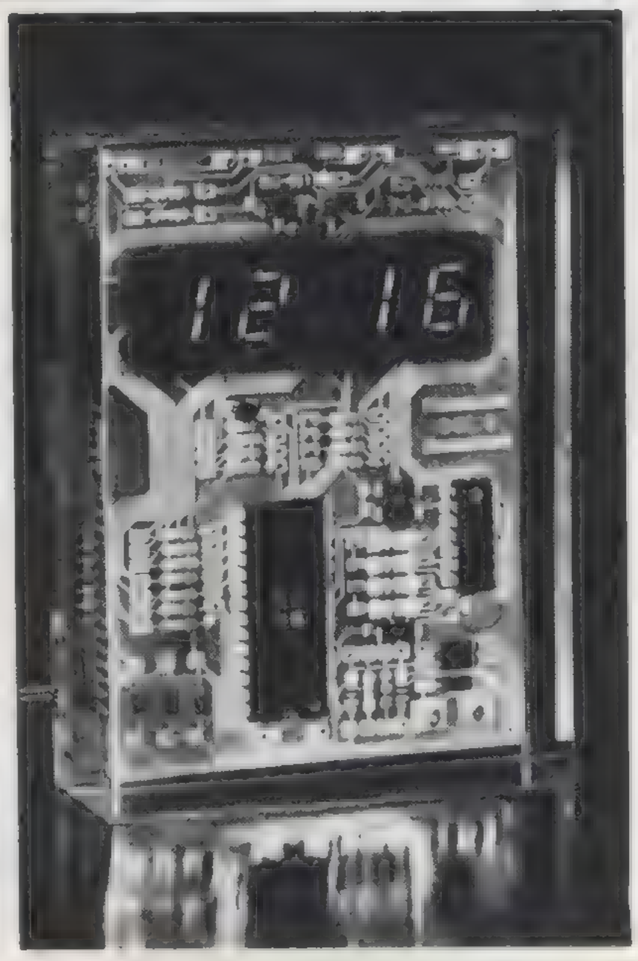


The texture, natural color, and supple curves of rattan furniture make it equally appealing for country houses or for casual city apartments. Danish designer Nanna Ditzel designed this bar/table (left) with sides like a pair of parentheses around a cave for bottles and a glass serving shelf on top. On casters; 37¼ inches wide. About $500, through decorators. Stendig, New York City.



American architecture buffs are enthralled by the photographs by the late Walker Evans. His remarkable eye captured architectural elements, streetscapes, signs, rooms, houses, churches, offices in such a special way it is difficult to ever look at the built environment quite the same way again. *Walker Evans, First and Last* ($29.95, Harper & Row) treats the viewer to 220 of his finest photos, including "Westchester, New York, 1931" *(above)*.

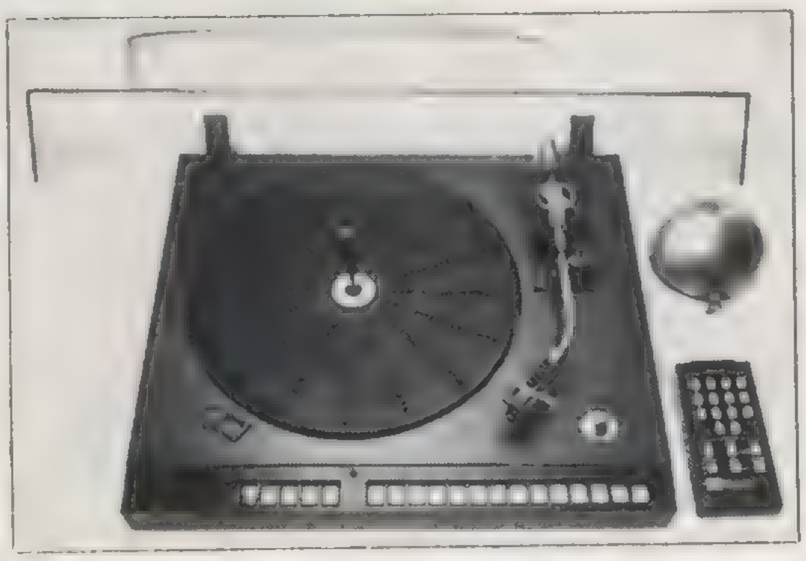
THE BEAUTY OF ELECTRONIC CIRCUITRY WITH ITS PATCHWORK OF BLUE, WHITE, YELLOW, SILVER, AND BLACK IS EXPLOITED VISUALLY IN A NEW SEE-THROUGH DIGITAL CLOCK *(RIGHT)* IMPORTED FROM ENGLAND. ONLY A TOUCH ON THE TRANSPARENT ACRYLIC CASE IS REQUIRED TO SET THE HOURS, MINUTES, AND SECONDS. FOR PERPETUAL ACCURACY, THE TIME READJUSTS ITSELF EVERY FEW DAYS; $200 ($2 POSTAGE), THE RANDOLF SCOTT CO., RYE, NEW YORK 10580.



Perry Ellis shares his recipes for Vegetable Pasta and Veal Chops with Fresh Rosemary; Calvin Klein, for Beef Bourguignon; and Mary McFadden, for Grape Filled Crêpes and Avocado Salad. Eighty other fashion designers, contributing a total of 164 recipes, are represented in a treasure box of recipe cards called *Cook In Style (right)*, housed in clear plastic and divided by category: Hors d'oeuvres, Soups, Pasta, Entrees, Vegetables, Salads, Desserts; $30. Saks Fifth Avenue, New York City.



Almost as grand as sleeping between royal sheets is sleeping between sheets royalty has designed. Princess Grace of Monaco, née Grace Kelly *(below)*, makes this fantasy realizable with her new collection of Springmaid sheets with patterns taken from the pressed-flower collages that are her hobby. "I suppose I am a natural scavenger," she says. "I never go for a walk without picking up something interesting. I then bring back all my precious bits and pieces and press them in between sheets of blotting paper." The modest prices make the sheets accessible to almost everyone in the kingdom.



Many record buffs resist multi-play turntables because of the potential bruising as one disk drops on top of another. Accutrac+6 *(left)* delivers a sequence of up to six records by a glide mechanism that gently lowers the records automatically and, after they have been played, returns them to the top of the spindle. A combination of computer-circuitry and electro-optics also makes it possible to program the sequence of bands on any of six records, skipping the bands you don't like or changing the order of their play. About $540.



The true pasta cognoscente can tell at first bite whether her spaghetti has come routinely from a package or was freshly created in the kitchen; but few pasta fans have the patience to mix, roll, and cut their own dough. The Pastamatic machine (right), imported from Italy, does the tedious job automatically. Eggs and flour dough go into the top loader; then the machine kneads the dough and, in ten minutes, shoots it out as spaghetti, lasagna, rigatoni, or fettucine; $200. Macy's.



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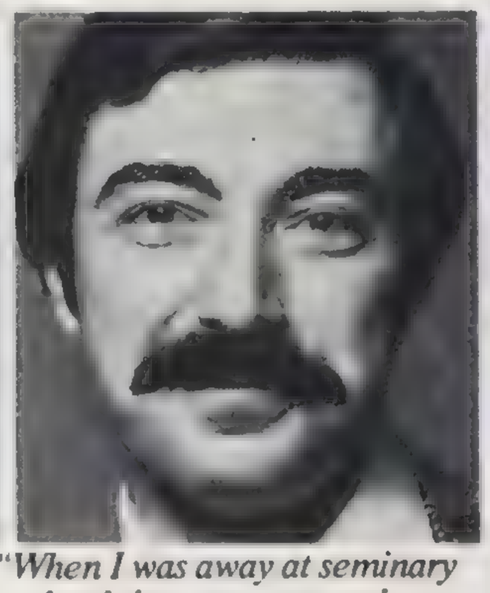
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Dorothy Sarnoff, speech expert: changing careers brought her a new way to help others

In this world of instant communications, how you speak is as important as what you say, how you look

By Sandi Cushman

Where do you go from the top? After you've hit your professional stride. reached the summit—what comes next? Sitting back and continuing to do with ease what you once found to be a challenge? Or do you look for new challenges, new fields of interest?

As more and more women enter the job market and achieve recognition, these are the questions that they will have to face. One woman who has handled a career change with spectacular success is Dorothy Sarnoff—the creator and chairwoman of Speech Dynamics Incorporated. A slim and vital hazel-eyed blond, Sarnoff had a long and successful career as an actress, singer, and lecturer before deciding that there were no more challenges left for her in the theater. Wondering what to do next, she took the advice of her friend Bess Myerson to "think of the sum total of all your life experiences that you can use to help others."

After careful evaluation. Sarnoff decided that what she could do best for others is what she had done for herself: help them to overcome nervousness, develop poise and confidence by teaching them to use most effectively their most undervalued assets—their voices.

More and more women and men today are finding themselves in positions where *how* they say something is as important as *what* they say. They are learning that an attractive, dynamic voice is an impression-maker; that a harsh, whispery, monotone, or whiny voice is a detriment. They are finding that your voice literally speaks for you—that it tells others whether you are self-confident, trustworthy, friendly, whether or not you are someone they would enjoy being with, working with.

For the past fifteen years, Sarnoff has been in the business of teaching women and men all over the world—business executives who want to get over their terror of public speaking, going to job interviews; women who are reentering the job market; people who want to be better conversationalists or walk into parties confidently—how to use their voices to further their potentials.

Having control of your voice can mean, Sarnoff believes, that you have more control of your life. "With the proper preparation—techniques and knowledge—everyone should be able to control the situation she finds herself in. No one should ever be at the mercy of someone else—at the office. during a job interview, or at home.

"I really believe," Sarnoff says, "that at any given moment we have many more alternatives to action and behavior available to us than most of us realize. Instead of acting on the first thought that comes to us, we can 'freeze frame' for a moment—stop. evaluate, ask ourselves, 'What are my choices at this very second, which ones will buy me the best long-range results?' Instead of letting a behavior come to you, you can choose it for how it's going to maximize you."

Nor, according to Sarnoff, do you have to be stuck with the personality you have, if you are unhappy with it. Look at your "design for yourself"—the way you speak, dress, put yourself across to others. Is it good enough? If not, get rid of that personality, design one that works better.

How does teaching people to speak more effectively enable them to take more control of their lives and to develop their personalities? "I don't teach speech therapy," Sarnoff explains, "and terms like 'voice' and 'diction' are old-fashioned. I rearrange your behaviors to make the most of your best by helping you to improve the use of your five 'message givers.'"

Your voice can be your most important asset

Sarnoff describes these "message givers" as: (1) your thoughts and how you put them together, (2) your eyes and what they say: "Very few people even know how to give themselves permission to use their eyes in certain ways," (3) the rest of your face, (4) your body, (5) the tone of your voice: "You can get just as much, even more, from people when you use a loving, warm tone rather than a harsh, aggressive one."

Speaking with energy, vitality, and expression are attractors—persuaders. Nothing ages one more than speaking with a devitalized voice or overtalking; remember, "If you've said it before, don't say it again."

Most people who come to Sarnoff to take her two-day intensive course (a once-a-month group workshop or private lessons) state that overcoming nervousness is their first priority.

Through Sarnoff-devised foolproof techniques, nervousness can be conquered, shyness overcome. "I can teach confidence to others because, when I was young, I had none." Sarnoff said. At Cornell, where she majored in drama and public speaking, Sarnoff "felt great" while playing a role onstage, basking in audience appreciation, "but in class I'd hold up my hand and freeze—I was just Dorothy Sarnoff there; it was painful. I somehow taught myself how to deceive myself into having confidence—walking into a room and playing a different role—the role of an attractive, poised woman."

"Shyness is really 'I-ness,'" Sarnoff believes, "and it's crippling. To overcome shyness and nervousness, you must go into a situation prepared not to think of the 'I' department but to think, 'What can I bring to the other person, what can I contribute to this situation?' Then you've left 'I-ness' behind.

"Think of your five best qualities and say them over and over again to yourself. Put your positive armor on—that's your protection against self-assailing. Why should you reject yourself before someone else rejects you? But you also must be prepared to put something into the conversational pot."



Dorothy Sarnoff: puts you in control

To be able to contribute, you must be prepared, or, as Sarnoff puts it, "learn to anticipate. Few of us live life actively enough in the area of anticipation. We go on thinking we can improvise. What we do should *look* improvised, but we should never leave things to chance. You may not be called upon to say anything, but what can you lose if you're prepared?"

Sarnoff herself stays prepared by keeping a "random thoughts" folder on her desk, into which she puts the ideas that come to her during the day or during waking moments at night. "Some of these ideas have had a bottom line of thousands of dollars," she says. She keeps another file for anecdotes and quotes—"I can never get enough of them," because they are invaluable for adding spice and interest to a speech or to general conversation.

"I guess what I'm really teaching," Sarnoff says, "is common sense." If this remarkable woman's success is a reliable indicator, and it is, common sense is in more demand than ever today.

In the Sarnoff-works now: another book, to be published this year (her first, *Speech Can Change Your Life*, published by Doubleday in 1970 is a "how to" classic); cassettes that will teach the listener the Sarnoff techniques of self-improvement. ▽

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Talking about... TV

How viewers rate TV—with brain waves . . . stage stars reborn . . . risk-taker Stanley Siegel . . . women who move up, or out

By Diane English

THE PROFESSOR'S A HIT

Anyone who watches television has noticed by now that fine actors are finding a new home on the twenty-one-inch screen. Here, two of the best of them talk about TV:

John Houseman is not at all like the formidable college professor he portrays in CBS's weekly series *The Paper Chase* (Tuesdays, 8:00-9:00 P.M., ET). In fact, in his English tweed suit and purple bow tie, John Houseman seems more like everybody's favorite uncle. In the course of an illustrious dramatic career, he co-founded the Mercury Theatre of the Air with **Orson Welles**, was artistic director of the American Shakespeare Festival, produced seven acclaimed *Playhouse 90* dramas, and won an Academy Award playing Professor Kingsfield in the 1973 film, *The Paper Chase*.

About TV, Houseman has this to say: "Good drama has been missing from television for a long time. There was once a Golden Age . . . there was enormous excitement and energy, and the medium was filled with young people discovering themselves and television at the same time. The likes of **Arthur Penn, George Roy Hill,** and **John Frankenheimer** were our house directors! I do, however, see television drama making somewhat of a comeback lately. . . . I think an actor can very definitely find satisfaction working in television today."

Ron Leibman is a born and bred New Yorker who until this first foray into television (he convinced the network to let him create and star in the CBS series *Kaz*, Wednesdays, 10:00-11:00 P.M., ET) lived and breathed the theater. The man who plays the rumpled and street-wise ex-con turned lawyer is well schooled in the classics and would ". . . put my Richard III up against anybody's, anytime." He won acclaim for his stage roles in *The Deputy*, and *Scapino*, and won a Theatre World Award for his performance on Broadway in *We Bombed in New Haven*. Explains Leibman, "I think there's a lot to be corrected in television. We need more creative people at the programming level, more people with courage and authority and less programming by committee and computer. To hell with the statistics and the tests! We need somebody who can look at a show and say, 'That's good. Put it on the air!' " Meanwhile, someone knew enough to renew *Kaz*, and Leibman and wife Linda Lavin (*Alice*) can continue to share adjoining CBS studios.



John Houseman with "Paper Chase" co-star James Stephens: a new future for TV?

STANLEY SIEGEL: HE'S OUTRAGEOUS

Stanley Siegel may not be a household name yet, but he is a phenomenon in television: he's a local New York talk-show host (*The Stanley Siegel Show*, WCBS-TV) getting a national reputation, with reporters from Iowa, Georgia, and Minnesota lining up for interviews. Why? Stanley Siegel is . . . outrageous. At least, by talk-show standards. He risks it all, *live:* He calls the Vatican and asks to speak to the Pope. In the course of his New York City broadcast career—two years at WABC and now at WCBS—Siegel has made a citizen's arrest of a guest wearing a real leopard-skin coat; gotten "on the couch" and bared his soul and his love life to on-camera psychiatrist **Elizabeth Thorne, M.D.** And he gets away with it. His boyish good looks and impish charm appeal to women viewers. His hard-hitting interviews and "regular guy" demeanor appeal to the men, and his ratings' power appeals to network executives who have already taken his WCBS daytime show into prime-time "specials" locally and are toying with the idea of introducing him nationally. "I don't think the purpose of being on TV is to be safe," says Siegel. "The purpose is to do something—to take chances. There should be jail sentences for crimes of broadcasting—for pulling punches, not asking hard questions. Some of us should have to make restitution for stealing all that money and air time."



Stanley Siegel, above, "risks it all, live"

FROM EINSTEIN TO POP

Worth watching for . . . "Studs Lonigan" is the title of NBC's TV adaptation of James T. Farrell's classic trilogy about a young Irish-American growing up in the Chicago of the 1920s. The six-hour mini-series stars Harry Hamlin in the title role, with Colleen Dewhurst and Charles Durning, and airs March 7, 14, and 21, 9:00-11:00 P.M., ET. . . . Stockard Channing (she starred with Warren Beatty and Jack Nicholson in "The Fortune" and made a hit as Rizzo in the movie "Grease") gets her own sitcom this month on CBS. "The Stockard Channing Show" is about a runaway wife. Wasn't it only in 1970 that CBS forbade the creators of "The Mary Tyler Moore Show" to make Mary a divorcée? And didn't NBC, just a few years ago, cancel "Fay," Lee Grant's series about a newly divorced woman, because the subject matter wasn't appropriate for the "family hour"? Lee must have forgiven NBC, because she has agreed to star in the telefilm "Thou Shalt Not Kill," in which she portrays a lady lawyer. Ironically, in "Fay," she played a secretary in a law firm. . . . Coming up this spring on ABC, "The House on Garibaldi Street," the chilling drama of the Eichmann manhunt from the book by former Israeli Intelligence Chief Isser Harel. . . . PBS begins in March its "Festival '79," a barrage of specials in between which the famous and not-so-famous riddle you with guilt so you'll donate dollars to public television. In return PBS gives you such specials as a three-and-a-half-hour extravaganza called "American Pop: The Great Singers" (March 17), featuring Tony Bennett, Sarah Vaughn, and many more; plus two specials marking the one hundredth birthday of Albert Einstein: "Einstein's Universe" introduces us to Einstein's work (March 13); and the "Nova" program on March 15 shows us Einstein, the man.

Stockard Channing is CBS's runaway wife



"SEXANDVIOLENCE"—ON THE BRAIN

Pretesting television pilots has long been a practice of networks in search of the perfect formula for a sure-fire hit. Carefully screened audiences are questioned; seats in preview theaters are wired to measure audience response; even galvanic skin-response tests have been administered to measure physical reaction to program content! Now, a researcher at the University of California at San Francisco has come up with a method he thinks could replace all previous means of pretesting, even accurately examine the impact of "sexandviolence" (new word coined by the networks) on viewers. **Edward W.P. Schafer**, *Ph.D., has found a way to measure a program's interest quotient by observing the viewer's brain waves! In his experiments, the size of the waves recorded from the "polysensory association cortex" were directly related to how interested the viewer was in the show. Maybe someone should remind the scientists that hit shows like "All in the Family" and "The Mary Tyler Moore Show" tested poorly—but luckily, human instinct prevailed.*

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Health

Sexual responses . . . X-ray dangers . . . donate-it-yourself blood transfusion . . . and an update on cancer in women

By Melva Weber

SEX AND YOUR MENSTRUAL CYCLE

That women generally have increased sexual interest and activity during the ovulating phase of the menstrual cycle is an idea that gets biological support from the study of animals in the corresponding phase, called estrus. But research has been unable to prove conclusively that such a mid-cycle peak exists for humans, either in sexual activity or in orgasms. Sex feeling in women seemed mainly a psychological matter.

Now there's evidence that sexuality is not so independent of biology after all. Psychology researchers devised a study for more accurate measure of sex activity that can be attributed to ovulation factors, at Wesleyan University in Middletown, Connecticut. The researchers measured only the sex activity initiated by the woman herself, separating that score from the score for those sex acts initiated mutually or by the male partner (who can't be under ovulatory influence). Thus, the research team found a definite ovulation-time peak in women's sexual interest and behavior—except in women on the Pill, who do not have the cyclic rise in estrogens that the researchers believe is the cause of the mid-cycle sex-urge peak, reported David B. Adams, Ph.D., Alice Ross Gold, Ph.D., and Anne D. Burt, B.A., in *The New England Journal of Medicine.*

CANCER IN WOMEN

If every woman were to have a Pap test with regular physical examination, and if every woman over thirty-five would report any abnormal bleeding to her doctor, deaths from cancer of the uterus would decrease dramatically, according to new information from the American Cancer Society. Even so, the incidence of cancer of the endometrium, or body of the uterus, is beginning to decline. Some experts believe this is because of less use of estrogens by older women, in whom the larger share of endometrial cancer occurs. Others point out that more women are taking estrogens in interrupted cycles and with added progestin, and that this method drops the endometrial-cancer rate to something similar to that of nonusers.

The association between estrogens and endometrial cancer has been greatly overestimated, concluded Ralph I. Horwitz, M.D., and Alvan R. Feinstein, M.D., at Yale University School of Medicine. Reviewing the studies that showed increased risk of cancer in post-menopausal women, the investigators found evidence that the statistics had built-in defects. Other experts disagree.

A striking increase in lung cancer (8 percent per year in white women, 10 percent in Black women) more than wipes out other cancer gains for women. Most experts point directly toward increased cigarette smoking as the major cause.

Looking back over the past twenty-five years, the American Cancer Society found many kinds of cancer decreasing in both men and women—but lung cancer increased by more than 200 percent. This year, doctors will diagnose more than three quarters of a million new cancer cases in Americans, predicts the ACS. About 395,000 people will die. And about 128,000 of the people who will die might have been saved by earlier detection and treatment.

COOKING FOR HEALTH

If you're one of about thirty-five million Americans with hypertension (high blood pressure), you probably know that your diet is critically important in treating the disease. Though only one's physician should recommend treatment methods, some patients can keep their blood pressure normal by diet alone. *Living With High Blood Pressure: The Hypertension Diet Cookbook* by nutritionist Joyce Daly Margie, M.S., and James C. Hunt, M.D., of the Mayo Clinic in Rochester, Minnesota, is the latest cookbook to help hypertensives eat well and control their blood pressure, too. The book gives recipes, nutritive analysis, and menu plans, offers tips on herb seasoning and other ways to make food flavorful and interesting. At your bookstore, or order for $13.95, from the Chilton Book Company, Radnor, Pennsylvania 19089.

BANKING ON YOUR OWN BLOOD

Ever in search of ways to solve the seemingly chronic shortage of blood supplies for transfusion, doctors at the University of Washington School of Medicine in Seattle have developed an improved "autotransfusion" system that allows surgery patients to donate blood to themselves before their operations and have it returned to their circulations when surgery is completed, replacing the surgical blood loss. Eric Furman, M.B., B.Ch., told fellow anesthesiologists some advantages of removing a planned amount of a patient's blood and replacing it with a diluting fluid just before surgery: First, one's own blood is, of course, the correct type. Blood lost during surgery will be the diluted product, so the cost in red cells and platelets is less. The diluted blood is less likely to form unwanted clots within the circulation. Risks of donated blood, such as the possibility of hepatitis, are eliminated. And the autotransfusion method is accepted by people whose religious belief forbids the use of donated blood.

X-RAYS OR NOT?

Anxiety about the possible dangers of cancer or genetic damage from X-ray has caused some people to refuse medical examinations they really need. On the other hand, unnecessary and excessive radiation is a recognized risk. These patient guidelines in *The Harvard Medical School Health Letter* were offered by Reginald Greene, M.D., associate professor of radiology at the Massachusetts General Hospital:

- If you don't understand why X-rays are being ordered, ask your physician.
- Elective (not urgent) abdominal X-rays in women of childbearing age should take place during the first fourteen days of the menstrual cycle.
- Pregnant women should avoid all nonessential medical radiation, especially of the abdomen. If X-rays are done, the abdomen should be shielded.
- Young adults should avoid repeated X-rays reaching the reproductive organs unless they're medically necessary.
- Keep a record of your X-ray examinations; they may reduce the need for additional X-rays.
- If you're worried about the amount of radiation you may receive from any X-ray study, your radiologist or X-ray technician should be able to give you information.
- No diagnostic X-ray study gives "too much" radiation *when* there are important medical reasons for it.

POISON-FREE TARGET PRACTICE

Women venturing into some formerly male job fields may find themselves exposed to some new health hazards, for instance, lead poisoning. People who use firearms on indoor firing ranges, particularly police, marksmen, and firearms instructors, run high risks of headaches, insomnia, dizziness, fatigue, and nervousness, as well as digestive symptoms caused by lead dust and fumes, according to the National Institute of Environmental Health Sciences. High blood lead levels were found in more than half of the New York area law-enforcement employees examined by Alf Fischbein, M.D., of Mount Sinai School of Medicine in New York. The solution: nylon-jacketed bullets, now being made by Smith & Wesson, which reduce the lead emissions up to 90 percent.

ASPIRIN, WHEN A LOT IS TOO LITTLE

The best-known pain reliever, aspirin, is also known to be effective in preventing the clotting of blood—a factor that can be medically useful in some cases, a problem in others. Investigators in Kent, England, found a curious turnabout of aspirin action in a study of human volunteers given aspirin and then tested for clotting time by a tiny surgical scratch on the forearm. When given a small dose, equal to a standard aspirin tablet, subjects bled from the scratch for a considerably longer time than with no aspirin, just as expected. But subjects given a big dose of aspirin, equal to about a dozen regular tablets, didn't show the anti-clotting effect. One lesson, the team at Wellcome Research Laboratories pointed out in *The Lancet,* is that if aspirin is used as a clot-preventing agent, it should be used in small doses.

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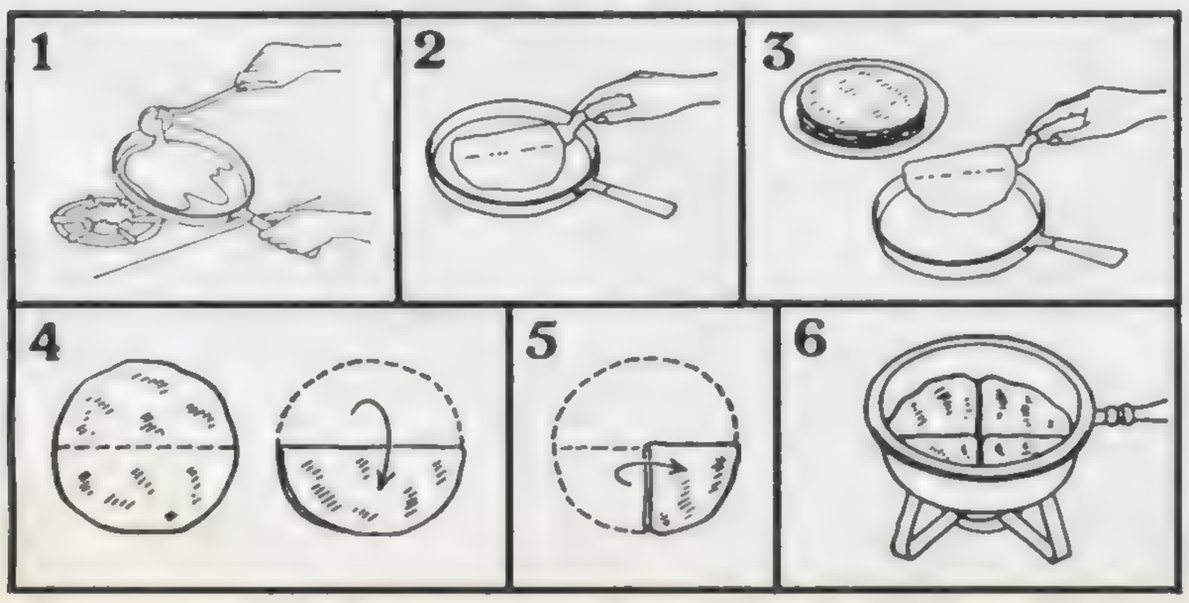
Author Irena Chalmers—and the expert editors of BRIDE'S magazine—know that today's active lifestyle demands menus and meals that can be planned around a full working day for *both* of you . . . and whipped up in a jiffy (by both of you). So they have prepared the BEGINNERS' BOOK OF BEAUTIFUL FOOD.

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BEAUTY NOW

The after-work exercise break—a thirteen-minute unwinder

Hard day at the office? The exercises here get you going again. More about them and sketches, page 271

If you've worked hard all day, you need exercises that relax your body and loosen up stiff, tense muscles. And if you've been sitting all day, you need exercises that help stop the spread of an "office spread." The exercise routine here takes care of the above needs (and it's one of many workout suggestions in *The Working Woman's Body Book* by Lilian Rowen and Barbara Winkler). To start—once you have a go-ahead from your doctor—**5 minutes of Tension Releasers.** ● *The Prime Unwinder*: Lie down, flat on back, arms at sides. Close eyes. Breathe deeply, in and out, for a count of 20. Then, rotate right ankle; relax. Rotate left ankle; relax. Tighten right thigh; relax. Tighten left thigh; relax. Stomach. Buttocks. Right arm. Left arm. Screw up face and then un-tense. Let body go totally limp; then tighten, go limp again. Breathe deeply inhaling through nose and exhaling through mouth. This exercise should take 1 minute. (Relaxes entire body.) . . . ● *Slow Rocker*: Lie down on back, knees to chest, and hug knees to body. Keeping head on floor, rock gently for 30 seconds to 1 minute. (Relieves lower back tension.) . . . ● *Leg Stretcher*: Lie on left side with left arm straight and under head, right arm in front of chest for support. Bring right knee to chest, then return to starting position. Repeat 5 times. Then roll over to other side and do 5 times with left leg. (Relaxes leg muscles.) . . . ● *Head Roll*: Sit crosslegged, back straight; drop chin to right shoulder; lift, and drop to left shoulder. Return to starting position. Do 3 times. (Relaxes neck muscles.) . . . ● *Shoulder Loosener*: In same position, interlock fingers behind back and rest palms on floor. Pull shoulders together by lifting and stretching arms upward. Drop arms and slump forward. Return to starting position and do 5 times. (Eases shoulder tension.) . . . ● *The Fetus*: Go into a fetal position by kneeling, with derrière resting on heels and placing arms at side of body and head on floor. Let every muscle in your body, including face, go absolutely limp. Hold 30 seconds to 1 minute. (Good overall relaxer.)

2 minutes of Jazzaerobics: Do following sequence of steps at a vigorous pace to music. (A) Stand up, step forward on right heel, bring foot back; step forward on left heel; bring foot back. Move arms in time with feet as you step, bringing one forward, one back. As you move, lower your body, using 8 counts to get body in position where left hand will be able to touch right foot. Then, bring body up again, using 8 counts, to starting position. (B) Now kick right leg high, bring foot back in place; kick with left, bring back in place. Do this 8 times. (C) Take a deep breath, hold one arm back and one arm forward, at shoulder level, and kick right leg, knee bent, up to chest. Do 8 times for each leg. (D) Tilt body slightly back to right. Throw arms up toward ceiling as you do so and extend right leg out, so weight rests on heel. Change position to left side. Repeat over and over, going very fast. Relax and end up in Rest Position (see below). . . . **3 minutes, Basic Sit-Up**—Do with knees bent, hands clasped together behind neck. If this is too difficult, keep arms straight overhead, or at side. Always sit up and lie down with back rounded. Do at least 5 times. . . . And ● *Triple Threat*. Lie down on left side with left arm extended up over head, right arm in front of chest for support. (A) Circle upper leg at least 3 times in each direction. (B) Next, move upper leg up and down as fast as possible. Repeat until tired, but do a minimum of 6 times. (C) Now, raise both legs up off floor; hold for a count of 3; then lower. Repeat at least 6 times. Turn over, and do exercises with left leg.

½ minute of Balance Improvers. ● *Arabesque*. Stand up straight, arms out at shoulder level. Bend forward and raise one leg out straight behind you, trying to get it parallel to floor. (It helps to stare at one spot in front of you.) Return to starting position. Alternate legs; do 4 times each leg. . . . ● *Leg Circles*: Stand up straight, arms at sides. Raise one leg off the floor, as high as possible, and keeping leg straight, move it in a semicircle from front to side to back; then reverse direction. Return to starting position. Alternate legs; do 4 times each leg.

½ minute, Rest Position. Stand up and let your body hang down from hips, with arms not quite touching the floor. Bounce up and down a few times, while breathing slowly and deeply.

2 minutes, Sit-Down Coolers. Do in the following sequence: (A) Sit crosslegged, back straight, hands interlocked and in lap. Bring arms up over head and as far back as possible, stretching the upper part of your body as you do so. Hold this position and bounce 6 times. Return to starting position. Repeat 6 times. (B) Unclasp hands and raise arms straight over head. Pull rib cage out of waist and stretch right side up to ceiling. Return to starting position. Stretch left side up to ceiling (you should feel the pull in your waist). Do 6 times each side. (C) Still sitting, lean back on left elbow, and extend left leg out straight on floor. Grasp right heel from inside with right hand and stretch leg upward as far as it can go (try to get it straight). Return to starting position. Do 6 times. Then switch; do 6 with left leg. (D) Sit up with bent knees, arms around legs, head resting on knees. Starting from base of your spine, slowly straighten up and raise head, until you are in perfect posture. Then, slump and return to starting position. Repeat 6 times. ▽

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MONEY

Your money rights, or lack of them, in a live-in love affair

Re Michelle Marvin's case: sharing housing without marriage remains a financial handicap

By William Flanagan

Lee Marvin is a gifted actor who deserves to be known best for his Oscar-winning performance as the tipsy gunslinger in *Cat Ballou*; but his off-camera love affair with one Michelle Triola may yet be his most memorable role, at least for the millions of people who live together without the benefit of marriage.

Michelle, who lived with Marvin for six years and even took his name, is suing the actor for $1 million, alleging that, in effect, he had failed to provide support he had promised her after they ceased to live together. The California Superior Court initially dismissed her action, but the State Supreme Court reversed that decision, and —at this writing—a trial has been begun to determine the outcome of the case.

The State Supreme Court's action has been widely interpreted as a landmark case for women who part from their live-in lovers. The final outcome, some people believe, could guarantee that a woman who cohabits with a man has much the same rights as a legal spouse. But, if you are in a similar situation, or should contemplate living with someone, better not count on any "palimony," in the event you wind up apart.

Michelle Marvin's action is based on contract law—not family law. The summary of the court proceedings expresses it thusly: ". . . she alleged that she and defendant entered into an *oral agreement* that during the time they lived together they would combine their efforts and earnings and share equally the property accumulated through their individual or combined efforts and that plaintiff would render services to the defendant as companion, housemaker, housekeeper, and cook, give up her career as an entertainer and singer, and that defendant would provide all her financial support *for the rest of her life*." (Italics added.)

Raoul Felder, a well-known divorce lawyer, pooh-poohs the case as a national precedent, whatever the final outcome. In fact, Felder notes that in many states, New York especially, there has been an effort to amend and clarify marriage and divorce laws so that ambiguity and broad interpretation are reduced to a minimum. "In New York, and elsewhere, we have done away with such things as 'alienation of affection' suits and 'common-law' marriages," Felder says. "The Marvin case is contrary to that thinking—in my opinion, it is a vexatious ruling, and against public policy."

The Marvin case notwithstanding, what are your current rights if you are living with someone in other than California? "There are very few legal advantages to living together," says Felder, "and a lot of practical problems." The principal disadvantages, as he outlines them:

- You are not entitled to any alimony or support.
- There is no right to any estate, if your partner dies, and no "presumption of mutual gifts" of property which might have been given to you jointly. That property goes into the estate.
- You are not entitled to your lover's Social Security benefits in the event that he should die.
- You cannot file a joint tax return. (This is a double-edged sword. If you both are in a low-income bracket, or if your income is low and his is high, filing a joint return would produce a lower total tax. If you are both in lofty brackets, it is an advantage not to have to use the married persons' tax tables.)
- Life-insurance awards, which in some cases would automatically go to a surviving spouse, would not be paid to you unless you are specifically named as beneficiary.
- If you have children while living with a man, then split and have to go to court to get support payments from the father, you'll get a cool reception. Courts traditionally are less generous than if the children were legitimate.

"There are very few legal advantages to living together and lots of problems"

With the deck legally stacked so much against the stay-at-home partner in a living-together relationship, it was inevitable that "cohabitation contracts" would come into being. At least one California firm furnishes standardized "antenuptial-agreement" forms that permit both parties to spell out in detail the property they own, income, etc., so that, in the event of a split, there will be no misunderstandings about who is entitled to what. The agreement itself is complicated and almost laughable in its language and certainly unromantic. To wit: "The parties to this agreement intend and desire to define their respective rights in the existing property of the other and to avoid such interest which, except for the operation of this agreement, they might acquire in the property of the other as incidents of their marital relationship as well as their residing together." It's a bit more, and a lot less, than "I do." ▽



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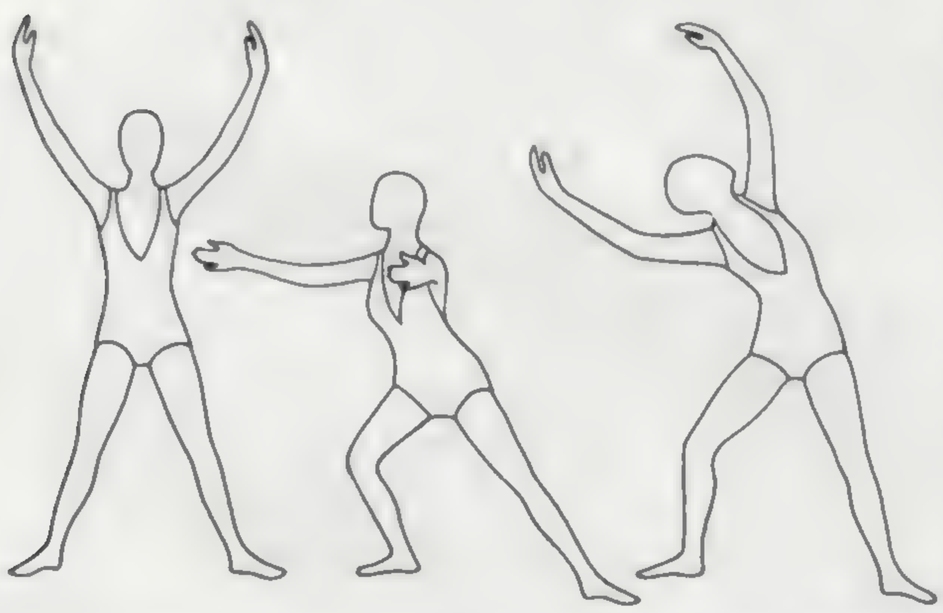
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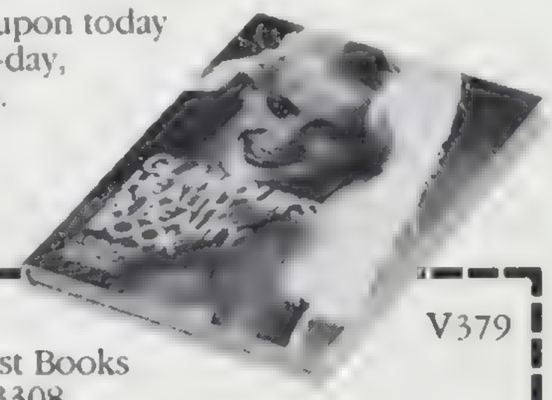
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Galapagos cruise news . . . San Francisco prerecorded . . . a great ship sails again

After ten years in retirement, the SS *United States* (seen entering New York harbor in her 1950s prime, *above*) is having a $30-million face-lift to prepare her for a major cruise comeback in the Pacific. Planned for spring 1980: regular service for this glorious supership between Los Angeles and Hawaii—making her the only cruise ship operating under the U.S. flag. Proposed itinerary for the six-hundred-stateroom vessel: four days from L.A. to Honolulu, six days cruising the Islands, four days returning to California. Cruises of four, six, ten, or fourteen days will be available. Plan-ahead information from U.S. Cruises, Inc., 707 Wilshire Blvd., Los Angeles, CA 90017.

Meanwhile, in the North Atlantic, luxury cross-ocean sailing continues this year when Cunard's *QE2* sets out on the first of twenty-six transatlantic crossings April 8. Passengers on one-way *QE2* crossings receive free return flights on British Airways!

Galapagos flash: Now "civilians" can explore the wonders of Ecuador's Galapagos Islands on board the former official sailing yacht of the scientific center devoted to preserving the Islands' unique natural environment—the Charles Darwin Research Station. Refitted to carry ten passengers, the sixty-five-foot "Charles Darwin" charters for $5800/week; price includes provisions, naturalist guide, crew. Write: Adventure Associates, 5925 Maple, Dallas, TX 75235.



guy billout

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Soundtrack Tours has created recorded cassette tours—like those used in museums—so that you can sightsee with a guide you can turn on and off. Cost: $6 for one person, $9 for couples and carloads. Information: 319 Caselli Avenue, San Francisco, CA 94114.



L.A. DINE-OUT

Newest glamour hangout in Beverly Hills: The Bistro Garden, above, the casual version of the city's famed Le Bistro restaurant. Decorated by Barbara Windom (Louis B. Mayer's granddaughter) and Ann Hawkins, The Bistro Garden has an outdoor area where diners sit under colored umbrellas, surrounded by geraniums and snapdragons. Lunch, dinner are served daily. Special: Mexican cheese pie, choucroute Alsacienne, Bistro Soufflés, and the best chocolate cake in town.

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the Hotel Cipriani is neither noisy nor crowded—even at the height of summer. Set on Giudecca Island—minutes by launch from the bustle of the Piazza San Marco—Cipriani, with its huge pool, landscaped gardens, and outdoor dining terrace, is reported by a recent guest to be "a surprisingly delightful oasis . . . a luxurious, marvelous, get-away-from-it-all vacation spot." Best staying at Cipriani is in one of the Hotel's seven new poolside bungalows. Designed and decorated by Parisian architect Gérard Gallet, these suites have a pared-down deco look: Fortuny fabrics for walls, bedcovers, curtains; bamboo and rattan furniture; large palms in planters; ultramodern bathrooms with curved glass walls; mirrored tables concealing TV sets that rise automatically.

From April 2 until May 13, guests at Cipriani can take part in special Cultural Days programs of lectures and guided art tours of Venice; and from June 17 through 30, two well-known cooking instructors—Simone Beck and Michael James—will be on hand to give lessons along with Cipriani's own Chef Guiliano Novelli. For further information, write: HRI, Inc., 770 Lexington Avenue, New York, NY 10021.

—RICHARD ALLEMAN

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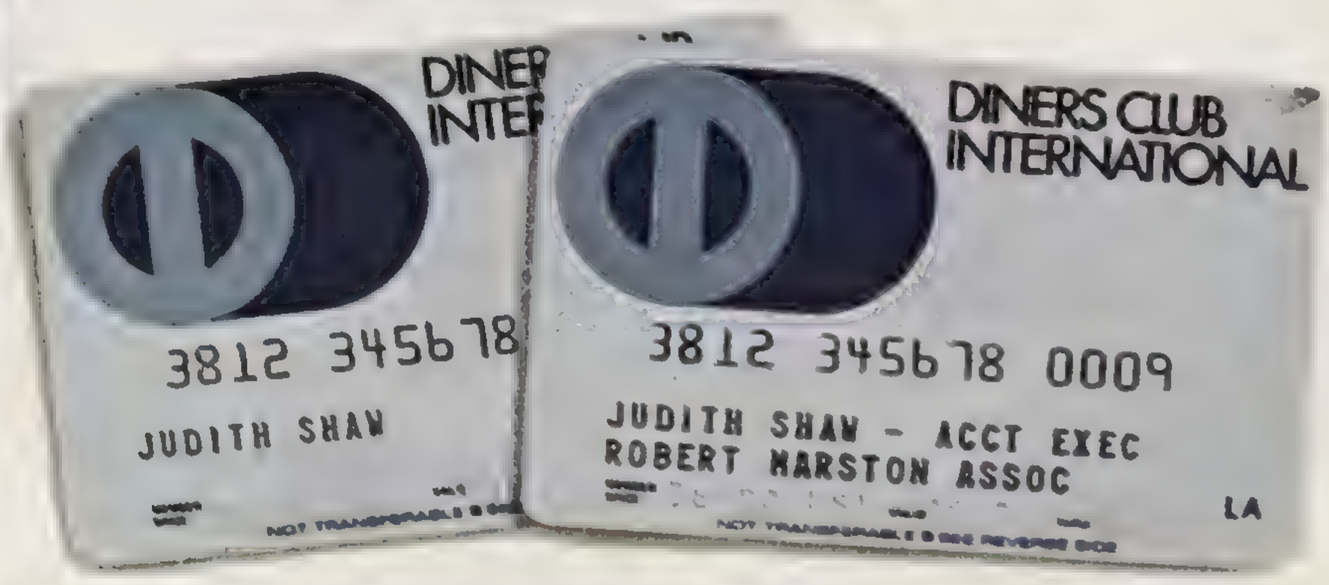


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TRAVEL

Amazing Alaska: America's land of the future—now

One woman's airplane-hopping discovery of its wide-open beauty, its food, people, lore

By Kathleen Madden



Alaskan beauty: big sky, water, mountains

Going to Alaska is going to another life—one that sits somewhere between the past and the future but that's like no present as you know it. To see Alaska is surprising and special, emotional—and oddly funny. It's a world totally apart from the "Lower 48"—and every Alaskan is damn-well ready to tell you so. It's American—but, at odd moments, you're apt to wonder, irrationally, about where you've put your passport. Up here, Vladivostok is closer than New York City. But there's a Dairy Queen above the Arctic Circle.

I went to Alaska expecting icy glaciers and snow-frosted mountains, and Alaska produced them, on cue. What I didn't expect were the sparkling fall mornings in Anchorage, the soft misty rains of the Southeast.

To the visitor, the Alaskan land seems limitless—a stretching, sprawling, emphatic young giant. A wealthy giant—of untouched mountains and never-ending coast. In square miles, Alaska's over ten times the size of New York State; its total population is about equal to Buffalo's. That adds up to one fractured Alaskan per square mile. And half of them live in one spot: Anchorage.

Anchorage is the big city and the easiest entry point to Alaska: two dozen airlines fly in and out of the Anchorage airport. One of the first facts you learn in Alaska is the importance of airplanes: many of the major towns, here, would be almost inaccessible without them. In Anchorage alone, over seven thousand people have a pilot's license. Driving into the city, you pass the largest floatplane airport in the world. Alaska fills you with statistics, and you grab onto them, cling to them. It's the only way to order your impressions; they fly at you—new and ungainly—with every eye blink.

Along the road to Anchorage, the hills are massed with tall dark pines and yellow birch, fading toward winter. To the east of the city are the Chugach Mountains; to the west and south, the Pacific. At dusk, from my room at the Captain Cook Hotel, the white lights of Anchorage are backed by hulks of black mountains. The sky behind them is light navy blue.

As you travel across the state, you hear gripes about Anchorage: it's not Alaska, people say, it's just another large city. Anchorage may be busier than most other towns in the state, but it also comes with the best of big-city comforts. Bright, big, new hotels. Good shopping. A wealth of restaurants. The Captain Cook Hotel is three-towered, sleek, modern, convenient. Sunburst copper-colored elevator doors open, at sky level, to the Crow's Nest restaurant, with its white linen cloths, small silver table lamps, and nonstop view of mountains, inlet, city. Hotel-keepers in Anchorage know the value of a view and place their eating/drinking spots accordingly: The Westward Hilton is capped by the Top of the World restaurant. At Sheffield House, The Penthouse's sunken bar has been converted from what was once a Jacuzzi. Sheffield's bedrooms are large, L-shaped, comfortable with couch and chairs. For Anchorage-gazing, rooms have balconies.

Shopping at the Captain Cook is fast—and easy: there are sparkling new arcades of shops both in and across from the hotel. At Martin Victor furs, the beauty's in fox, lynx, and muskrat coats. Wolf parkas. Coyote mittens. Arctic Gems stocks Alaskan gold jewelry, jade, coral, soapstone figures, ivory. At every corridor turn, you find a bank, a liquor store, tobacconist, men's and women's clothes boutiques.

"New" is a word that's made for Anchorage. Sixty-five years ago, this was just a tent city, temporary home for the men who were building the Alaskan Railroad. Today, it's sprawling and still building—a random spray of high-rise offices and one-story shops. One of the new—and best-looking—buildings houses the Anchorage Historical and Fine Arts Museum where Alaskan paintings by artists such as Fred Machetanz and Sydney Laurence hang next to soft animal skins that have a "Please touch" sign on them.

"Please eat" could be the passwords to dining out in Alaska. Like the state itself, meals are oversized and satisfying. In Anchorage, at Clinkerdagger, Bickerstaff, and Pett's, even the menus come outrageously large-sized. The crowd here is young and good-looking, the atmosphere corny—but fun, the *crème brûlée* sufficiently sinful. The young, friendly waiters and waitresses serve up big piles of beef, prawns, scallops, crab.

Solid and massively built: That's the look at the House of Lords, in Sheffield House Hotel, where high-backed upholstered chairs and red banquettes are clearly made for long, lazy meals. Hot hors d'oeuvres are cooked in the library cocktail lounge; big pewter bowls of fruit arrive at table after dinner. In the background, sounds are equally impressive: Beethoven, Schubert, Rachmaninoff.

(Continued on page 218)

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ALASKA

(Continued from page 216)

In the center of Anchorage, Elevation 92 (it's ninety-two feet above the Cook Inlet) is bright, summery-feeling, and, at lunch, offers fresh, jumbo seafood salads: crab Louie, shrimp and spinach, seafood and avocado. The newspaper menu is filled with fishy stories; it tempts, too, with a look at what's cooking for dinner and brunch.

At Donovan's, which opened just last fall, Alaskan seafood's the star—that and beef flown in fresh from Colorado, Irish stew, and a silky mud (ice cream) pie. The look here is clean, up-to-date, comfortable: louvered blond wood, plants, stone fireplace, cozy booths. Donovan's is housed in a new modern office building on the outskirts of Anchorage. The night I drove there, the Northern Lights danced, wiggled, streaked above me in the black Alaskan sky.

The sky seemed a friend, in Alaska. It welcomed me as I flew from city to city; it allowed me glimpses of land far beyond everyday sights. One day, I flew by helicopter out of Anchorage up into the Chugach mountains. Beneath me, the yellow-golds above town melted into spruce forests, then to brown, jagged hills. We bobbed over glacial streams, small reflecting lakes, tiny-dot sheep clinging to the mountain edge. Then, finally, to Alaska as you fantasize it: white-streaked slopes growing into a world of smooth, silky whiteness. My first Alaskan snow. And more of the stuff than I'd seen in a lifetime.

The Chugach range is where Anchorage people go to ski; they head to Mt. Alyeska,



Salmon strips drying on outdoor rack

about forty-five minutes out of Anchorage. The resort has hotel and condominium facilities, downhill and cross-country skiing, a spectacular mile-long chairlift that totes you up two thousand feet above glaciers, cliffs, green-timbered slopes. (The view is so grandiose here, the people at Mt. Alyeska run the chairlift throughout the year, just for the looking.) In winter, at Alyeska, you can make arrangements to be set down—from helicopter or ski-plane—on a glacier for skiing. Portage Glacier is a short car hop away, spilling between rocky, snow-topped peaks into a smoky grey lake.

Flying from Anchorage to Fairbanks, on an Alaska Airlines 727, the disappointment is the heavy cloud cover that hides an awaited-for Mt. McKinley. The pleasures are huge, cinnamony-sticky sweet rolls—and the airline service rep, on the p.a. system, who announces that she can make/confirm hotel reservations, arrange for a car, reserve a return flight—all during the fifty-minute flight to Fairbanks.

On the ground, instant reminders of Anchorage: yellow birch and skinny, tall spruce trees; a matching forest of pontoon planes, airline taxis, ski-planes, privately owned prop jobs. From the airport, we drive into Fairbanks. With thirty-five thousand residents, it's the major town of the Interior and chief jumping-off point for the North.

The town, itself, reminds me of places I once knew as a child in the Midwest: A town that's straightforward, far from quaint, filled with a sane, solid energy. Shingled houses have huge sunflowers growing alongside them and poppet gardens of nasturtiums, daisies. The Fairbanks Inn is comfortable, clean, modern. You can get there—as to all Fairbanks hotels—by cab or limousine from the airport. The Travelers Inn looks new and equally solid. It's a Hickel hotel; on the way into town, we've passed a Hickel shopping mall. The name of Walter Hickel—former governor of Alaska, former U.S. Secretary of the Interior—is one you're apt to hear often in Alaska.

Shopping in Fairbanks is fun—and surprisingly fruitful. The log-and-flagstoned second-story Xanadu stocks imported gifts: batik wall hangings, Russian stone carvings. Alaska House, on the first floor, has ivory pieces, handworked native art, Alaskan prints and sketches. At the Gold Mine, gold-nugget jewelry is roughly ornate and made from gold bought from local miners.

At The Arctic Traveler's Gift Shop, Judy Robertson proudly shows off delicate ivory or jade items and unusual walrus-tusk carvings. Her Eskimo yo-yos are, I think, something only an Alaskan can master. In Fairbanks, I was most tempted by the mukluks: fine, furry, native Alaskan boots at the Mukluk Shop or at Arctic Fur Trappers.

Museums in Alaska tend to combine local history exhibits with native crafts and shows of the land's great wealth. At the University of Alaska Museum, a waist-high jade boulder greets you at the door, closely stalked by an eight-foot brown bear who looks belligerent—and who once, undoubtedly, was. There are old Alaskan photos, gold, kayaks, freight sleds. From the hillside campus, on a clear day, Mt. McKinley rises over the navy, white peaks.

In the hills above town, Fox Spring runs clean and beautifully drinkable throughout the year, even in fifty-below temperatures. Black-green spruce patch the hills where the permafrost ground can't support the deeper roots of birch trees. Just outside Fairbanks, two small block buildings make you think of the coming cold weather. They're storage vaults—for when no graves can be hacked from frozen winter ground.

The real attraction in the hills, though, is the pipeline. Near Fairbanks, it cuts aboveground in Fox, Alaska. From a distance, the pipe looks like a lazy, gentle road looping through the hills. Its log stilts support the massive steel tube. The new pipeline is covered with graffiti, with names and addresses of a rush of American visitors. A sign says, "Danger. Do not walk on pipeline," but the steel is already patterned with dusty footprints.

About eight miles from Fairbanks, Ivory Jack's restaurant sits next to the Goldstream General Store. Ivory Jack's is run by Jack O'Brien—a big, brawny man who loves unusual ivory pieces—and his wife. They built the two-storied, terraced building themselves, paneled the interior with

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ALASKA

(Continued from page 218)

oak, cedar, and redwood. At night, the upstairs room is a big, comfortable, cozy place under a ceiling of colossally long logs.

One night, at Ivory Jack's, over a huge plate of veal (I was bashful about the reindeer), I sat next to Jim Binkley, a riverboat captain who runs sternwheeler boats out of Fairbanks. His family has worked on the river for eighty-one years; they began by running supplies up to the Yukon country. Today, Binkley's white-tiered *Discovery I* and *II* riverboats make excursions on the Tanana River outside Fairbanks. That night, Binkley had just bought a mile of surplus pipeline; he planned to make a drydock for his boats with it.

After Fairbanks, my appetite was whetted; I was ready for the north—and Nome. Nome, Alaska, is one of those places you hear of, joke about, never think you'll get to. Actually, it's surprisingly easy to reach: jets fly there from Fairbanks.

Once, Nome was the largest city in Alaska. During the gold-rush boom, at the turn of the century, an estimated forty thousand people lived in tents and shacks along Nome's beaches. Dogsleds ran the mail up from Fairbanks. Today, gold mining is still Nome's major industry.

Outside of town, there's a sign: "Nome City Limits." But there's not much of a "city" here; and with miles of open tundra behind it, Nome hardly seems to need limits. *The Nome Nugget*, the local paper, has, as its motto, "There's no place like Nome." I don't think there can be.

Blueberry John is the local tour representative here (Alaska Tour & Marketing Services, for whom he works, offer a pack of Arctic tours). Blueberry John clearly loves to talk about Nome. He'll take you out to a gold camp, where the owner good-naturedly lets you pan through his gold (you return it); tell you about the only elevator in town—"up to the second floor"; point out Nome's four trees. In town, on the main street, a turn-of-the-century sea captain's tiny house holds the Nome Information Center. Information: Nome has eight churches and seven bars. The Board of Trade saloon is famous.

At Nome—and at Kotzebue, up above the Arctic Circle—what overwhelmed me was the land, itself. In fall, the tundra is a brown-and-caramel wasteland in a bed of black, black mud. There are a few scrubby bushes, no trees. The land looks bleak—and dying.

Until you look closely at the low, dense matting. Then you see there's a life going on: mosses, grasses, a burst of wild blueberries, salmon berries, blackberries. The ground spills out a rich tangle of hidden colors—amber, cranberry, and blue.

Arctic land, however beautiful, won't support vegetable crops; and a town such as Kotzebue has to have food, building materials, and machinery shipped in by air or by sea. Only about two hundred miles from the U.S.S.R., Kotzebue sits on a sound that's ice-locked nine months of the year. The town's airport runways are Styrofoam-insulated. With only twenty-five hundred people living there, Kotzebue still manages to support four taxis. The town's getting sprawly; and, in winter, Kotzebue residents



Riverboat "Discovery I" out of Fairbanks

can need a taxi to get them to the grocery.

About three-quarters of the people who live in Kotzebue are native Eskimo; their culture is the backbone of the town. You see it in the salmon drying racks along Front Street, in the NANA Museum of the Arctic. (NANA is the regional native corporation in Kotzebue; it—and the other native companies you find across the state—were founded as a result of the Native Claims Settlement Act of 1971, when millions of acres of land were returned to the Indian, Eskimo, and Aleut peoples of Alaska.) The handsome museum in Kotzebue offers a diorama display of Arctic wildlife, movies on Eskimo life, blanket tosses, performances by Eskimo dancers. The dances are primitive, abruptly beautiful.

In Alaska, it's the land, too, that sometimes seems abrupt. As you fly within the state—a state so large it covers four time zones—you tend to forget that the land beneath you is radically changing with the miles. After the Arctic, Southeast Alaska seems like it must be part of another state. Life in the Southeast is rooted in water and heavily wooded forests, not frozen earth. Flying into Juneau, the plane cuts through heather-grey skies, over mountains and a jumble of trees. No highways lead to Juneau; cars must come by ferry.

Juneau is the capital of Alaska (or it will be, until a new capital is built, as planned, near Anchorage); it's a comfortable, small, harbor-based town. There are two stoplights in Juneau; while I was there, only one of them was working.

Juneau's charm comes from its mix of old and new and odd juxtapositions. St. Nicholas Russian Orthodox Church is preciously small, still active. Its gold dome seems faintly Eastern, its clapboard cupola a solid slice of Victorian gingerbread. The white, pillared Governor's mansion looks like something from *Gone With the Wind*—until you notice the totem pole at its side.

The House of Wickersham looks down proudly from a hill above Gastineau Channel. This Victorian house was built by the late James Wickersham, a pioneer judge who brought the first court system to the Interior. Wickersham also introduced to Congress, in 1916, the first bill calling for statehood for Alaska. Today, his niece, Ruth Allman, gives tours of his house, talks about Alaska state history—and serves up a mean homemade sourdough dessert.

At night, Yancey Derringer's restaurant, on Merchants Wharf, gets a sparkling-lights view of ships docking in the Juneau Har-

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ALASKA

(Continued from page 220)

bor. Behind it, from the modern seven-story Hilton, you can stare across Gastineau Channel to Douglas Island, to spruce and hemlock woods, to fog-louvered mountains. The Baranof Hotel, in the center of town, is convenient, bustling, comfortable. The downstairs bar hums with a band.

One of the pleasures of Juneau is its low, modern State Museum. The good-looking new museum has Russian-American relics, beautiful Eskimo ivory fetishes, towering totem poles. Its stairs wind around a two-story spruce tree and flying bald eagles. (The six eagles in the exhibit were all contributed to the Museum after their deaths from natural causes.) A wonderful polar bear stars upstairs: he, and a moose head that looks a lot like Bullwinkle.

All moose heads, in fact, look a lot like Bullwinkle.

All glaciers do not look a lot like Alaska's Mendenhall. Thirteen miles from Juneau, the glacier's accessible, almost touchable. Mendenhall seems to dominate the Juneau area. Every time you turn a corner, there it stands—a massive surge of light-blue ice. When chunks break off, their undersides gleam a deep cobalt blue.

Colors are something you remember from Southeast. Rain-smudged greens and grey from a window at the Totem Lodge in Hoonah, a tiny Tlingit fishing village on the Southeast coast. The rushing white of a waterfall at Baranof Warm Springs, where the naturally heated, sulphur-smelling baths lure fishermen ashore. The soft brown of an Alaskan eagle, looping through the sky near Sitka. The blue-black and yellow lights of Sitka before dawn.

As you come into Sitka, the town opens up to you, welcomes you. Founded by Alexander Baranof as a Russian settlement in 1799, Sitka is one of the most historied towns in Alaska—and one of the most beautiful. In the nineteenth century, as the capital of Russian America, Sitka earned the name "Paris of the Pacific." The town still has that feel, if by "Paris," you mean "lovely."

Sitka's home is Baranof Island, off the southernmost Alaskan coast; the town faces outward, to the Pacific. Lumber and fishing make up its industry; the boat harbor is Sitka's centerpiece.

The Marine Highway System's ferries regularly service the town, and it's a popular stopping spot for cruise ships. A troop of local women, the New Archangel Dancers, give dance performances for arriving ships. They've opted, as theirs, the original Russian name for Sitka—New Archangel.

Sitka's culture springs from its Russian and Tlingit Indian past. Throughout the town, you see constant reminders of the two groups' parallel—sometimes colliding—histories. At the Sheldon Jackson Museum, fierce Tlingit ceremonial masks stand side by side with Russian samovars. (There are also marvelous Eskimo masks here—happy, grinning widely, scowling, ghoulish.) Native Tlingit artisans work—in wood carving, beading, silver—at Sitka's National Historical Park. Behind the white stucco and timbered building, two miles of neat walking paths weave through a forest of spruce and hemlock trees. Regal totem poles watch over you in the woods.

In the center of Sitka, the new stars are



St. Michael's Church: grey-and-white clapboard reminder of Sitka's Russian past

two shiny hotels, both opened in 1978. Sheffield House perches right at the water's edge, has its own boat dock—and bright, made-for-ease rooms. From the handsome split-level Shee Atika Lodge, you can look out at the Crescent Harbor Marina, watch the lights from its sleek harbor-view restaurant.

St. Michael's is Sitka's jewel. The oldest Russian Orthodox church in the U.S., St. Michael's burned down in 1966; the grey-and-white church that you see now has been rebuilt from original plans and houses a wealth of famous icons. Today, about a hundred and fifty families make up the Russian Orthodox congregation.

It was from Sitka, fittingly enough, that American Alaska first grew. On Sitka's Castle Hill, in 1867, Alaska was officially transferred from Russian to American hands. It's a good spot to end a trip to Alaska, this place of beginnings. With beginnings, there's always the hope of starting over again. ▽

DISCOVERING ALASKA

Getting to Alaska is easy. Alaska Airlines, Western Airlines, and Northwest Airlines all fly to Alaska from the "Lower 48." Once you're in the state, a remarkable network of jet routes makes travel a snap.

Coming by water, there is a wealth of options. Princess Tours and Royal Viking Line both run cruise ships from San Francisco and Los Angeles. Holland-America's ships, out of Vancouver, cruise Alaska's inside passage; the people at Westours are expert at combining these cruises with on-land itineraries. On the Alaska Marine Highway, ferries cover most Southeast Alaskan ports. You can take your car—or bike—get off for a day, and catch another run. (*Caution:* The Marine Highway is spectacularly popular. Reservations are often a must.)

For independent types, cruise passengers, the time-trapped, Alaska Tour & Marketing Services offer a slew of one-day, overnight, short-span excursions—to the Arctic, Mt. McKinley, Sitka, Glacier Bay. They'll also arrange sportsfishing packages.

***Note:* The most popular time to go to Alaska is from June until September. It's warm, then; the state is geared to receive tourists. If you're anti-fellow travelers, May and September are good months to look into. I left Alaska the first week in October; a lined raincoat was perfectly warm.—K.M.**

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From the Village of Love.

TRAVEL

Celebrating sherry — in Spain's Jerez de la Frontera

City of noble palazzos, parks, and festivals, Spain's "sherry capital" entrances all year

By Despina Messinesi

Each time I have a sip of sherry, this special wine reminds me of the little Spanish town of Jerez de la Frontera, where sherry is produced. In a flash, I have visions of enchanting sepia-colored palazzos and townhouses, of avenues bordered with palms and orange trees, and of the many *bodegas* (wineries) where people sample the various sherries produced in Jerez.

In Spanish, the *word* for sherry is *jerez* (pronounced "hair-eth"). *"Quiere un jerez?"* means "Would you like a glass of sherry?" Before meals, the Spanish custom of standing up at a little bar for sherry and *tapas* (tempting nibbles of cheese, prawns, ham, and olives) is a delicious vice.

The slow, Old World pace of Jerez hardly seems compatible with the town's multimillion-dollar worldwide sherry industry. The House of Domecq, the first of the great *bodegas*, was founded in 1730 by Pedro Domecq. The Domecq family also owns some of the finest vineyards in the area. Today, this giant family operation is headed by Don José Ignacio de Domecq y Gonzalez, one of the five hundred descendants of the distinguished Domecq clan.

All over Jerez, the name Domecq stands out. The long broad Avenida Alcalda Alvarez Domecq leads to a park called Alameda Marqués Casa Domecq, where there's a statue of Pedro Domecq, founder of the family winery. A noble seventeenth-century palazzo standing on one side of the park bears the Domecq coat of arms atop both its front corners and its columned entrance.

Streets in Jerez are narrow and crooked, often bordering squares resembling mini-orange groves. Walking is the best way to enjoy this lovable, aristocratic town. Zigzagging along palm-edged streets, stopping to peer through iron grilles into arcaded patios, passing by imposing classical, Gothic, and Renaissance buildings as well as by cafés and shops displaying shiny vegetables, fruits, and fish, I came to Plaza Domecq and the entrance to Bodegas Domecq, the Domecq winery that's open to visitors.



Michael Kuh

King of the sherry-makers: Domecq's family head, Don José Ignacio

In my ignorance, I thought that a *bodega* was simply a wine cellar where visitors went to sample wine. Indeed, this is correct—but in Jerez a *bodega* is primarily an individual winemaking operation that blends, ages, bottles, packages, and ships its own special type of wine. Each wine company has several *bodegas*—often on the same property—and Domecq has well over one hundred and fifty of them in Jerez.

On the one-hour guided tour through several of the Domecq *bodegas*, visitors are led into clinically clean, cathedral-tall, whitewashed warehouses where barrels are piled into four-tier-high pyramids that look like circus tumblers doing a balancing act.

After showing how sherry is blended, bottled, and packed, the tour ends in the tasting room. Here, free for the asking, visitors may sample various Domecq categories—the finos, amontillados, and cream sherries. Each is served chilled in a tulip-shaped glass that's only half-filled so that one can sniff the aroma. In the *fino* category, the great favorite is La Ina—a dry, very pale, straw-colored sherry with a pungent bouquet and a refreshing "bite." Happily, La Ina is imported to the United States.

In Spain, known for its brilliant fiestas where everybody has a good time, two of the country's most fanciful festivals take place in Jerez de la Frontera. One of these, the annual spring *Feria del Caballo* (this year, May 9-13), is a dazzling celebration of horses. During this festival, magnificent horses with exquisitely coiffed manes and tails parade and compete. All over the city, horse-drawn carriages, reined by coachmen or young women, converge in the streets alongside horses ridden by young Spaniards and their señoritas—whose flounced flamenco dresses practically blanket the animals. The *Feria del Caballo* is also a time of merry sherry drinking that goes on—even in the carriages!—all day and all night.

Vendimia, the annual fall festival of Jerez (this year, September 5-9), honors the harvest of the grape. A pageant of sherry making, the *Vendimia* begins with a procession of carts and floats—and ends with fireworks. The blessing of the grapes takes place on the broad terrace of the eighteenth-century Church of the Colegiata, where workmen slowly press the grapes until the first drop of "must" trickles into a cask. Then, a flock of white doves is released to spread the news that another vintage of sherry has begun—and everyone celebrates with bullfights, horse shows, lavish dinner parties, fiery flamenco dancing, and by toasting with lots of chilled fino. *Salud!* ▽



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Fashion by Gil Aimbez



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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VOGUE'S *eye view*

Watch: the waist



SHOW OFF

One of the fastest ways to update your wardrobe is to take a shirt, blouse, or sweater and — instead of wearing it over your pants and skirts — TUCK IT IN. Suddenly, it looks spring 1979 — simple, slim, and sexy.

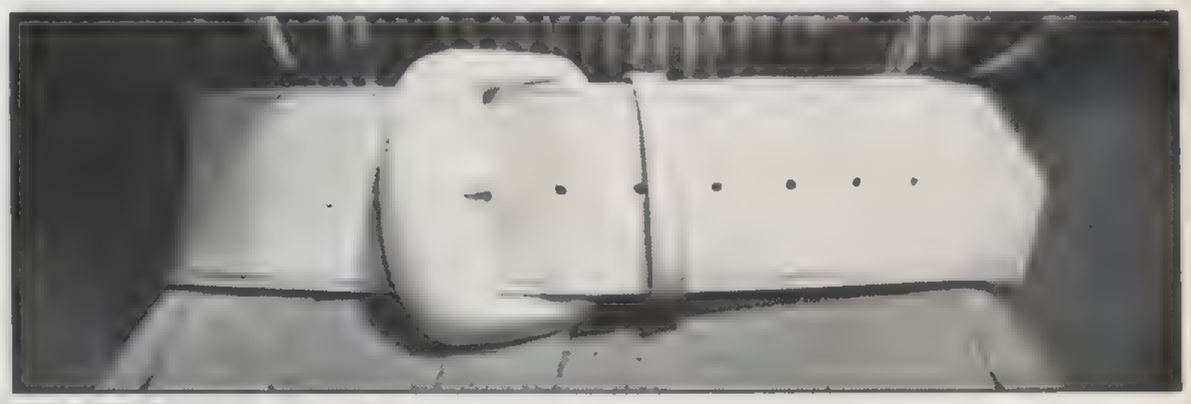
Striped shirt, skirt, camisole, and pants from Anne Klein.

Jonathan Moor

SHAPE UP

EXERCISE WHIZ BARBARA PEARLMAN OFFERS WORDS OF ENCOURAGEMENT: "THE WAIST IS ONE OF THE QUICKEST SPOTS TO SHOW IMPROVEMENT FROM REGULAR EXERCISE." HERE'S A FAVORITE WAIST-WHITTLER FROM HER BOOK *DANCE EXERCISES* (DOUBLEDAY):

• SIT WITH ANKLES CROSSED; HANDS ON KNEES. • SWIVEL TORSO RIGHT, FORWARD, LEFT, CENTER. • CIRCLE SIX TIMES RIGHT, THEN REVERSE. • REPEAT TWO TIMES.



BEST BELT BUY: You'll want to start collecting belts that have guts -- width -- come in knockout colors. Best belt is a simple shiny strip -- a wide two and one-half inches -- looks newest. A real buy: Basic buckled belt by Ruza for Elegant Belts comes in a wealth of sizzling patent leathers. We like the brights best -- yellow, blue, purple, and red, at $14 retail.



Stanley Papich

PRIVATE CHOICES AT HALSTON:

Here are winners ordered by private customers from Halston's custom-made spring collection — one of his best ever — sure to be prophetic. THE FORD SUIT: Navy gabardine with white silk jacquard T-shirt/scarf, ordered by Kay Graham, Jennifer Simon, Jan Cowles. THE EMBROIDERED COAT: In white chiffon with gold sequins over jumpsuit, bought by Mary Wells Lawrence. THE SEQUINED DRESS AND JACKET in navy/white zig-zag, ordered by Lauren Bacall: THE SHORT TOPPER/PANTS: Khaki silk faille with white silk honan pants, bought by Mary Wells Lawrence. THE RAINSUIT: Red paper silk taffeta, ordered by Lily Auchincloss.

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What to wear with what—and what to look for—when the accent is on color

What's the first thing to reach for to change a look? What makes the most obvious difference in fashion now? What always moves around your wardrobe in an easy, free-wheeling way?

The answer to all of the above: accessories. Accessories are the things to keep your eye on—from jewelry to makeup, shoes to lingerie—they do more to change a look—and do it faster—than anything else you own. And they do it with color. Color that comes into its own in the strongest, clearest way.

Color that makes a difference in all the pieces you add. What you wear color with—the "big pieces"—hasn't changed. The base of a modern wardrobe is still neutral. No one is suggesting a spring of lime-green dresses under hot-pink coats. But we are suggesting that more color is coming into our lives more ways . . . and even neutrals have a different look—deeper, richer. And it's only a beginning. In the wings, a new range of darkened colors—blues, reds, yellows—to wear as neutrals, to wear with black and brown, to convince you (if you need convincing) that color is here to stay. It's here now—and it's the news in accessories wherever you look. . . .

• **Look for a belt and you find color. Look for it first if you're smart:** in a season where every waist is held and defined, where every top and blouse is worn tucked in, a belt is the key accessory to own. A belt in color . . . violet snakeskin, red leather, a stretch of yellow elastic, a ribbon-sash of handpainted silk. Even a classic luggage leather belt is buckled with a square of colored enamel or polished stone. Whether it's wrapped or cinched or strapped, there's color that focuses in on the waist, shapes it, changes it.

• **Look for color in an earring—a new-shape bar earring.** An earring in gleaming lacquered wood, in painted enamel, in all colors and sharp "ribbon"-stripes. Try it . . . if you've been wedded to a little gold hoop or small stone stud, you're going to be in for a big treat . . . and a big change!

• **Look for a blouse that zeros in on color.** Instead of white or cream silk, a blouse of magenta, peacock blue, a print of royal blue and scarlet. A blouse that gives an entirely different character to day dressing. The basic pieces are the same: you're in a jacket and skirt or a jacket and pants, but as soon as you add color, you're on to something else. Color takes an everyday suit out of the "uniform" mold. It becomes a much softer, much more feminine way of dressing. Everything works: it's still "correct," it's still what you need, but now you can have that and have color . . . and have a lot more charm.

The best new tops have an appeal that goes even further. There are wonderful blouses with narrow shawl collars or small collars to turn up, tops cut like T-shirts, but smaller, body conscious. And with the prettiest details—piping, tucks, faggoting. All of them, tops that work the way any good accessory works: they move around to add color—and style—to things you already own.

• **Look for more color at the wrist**—color-plus-shine in a cuff of highly-polished lacquered wood accented with gold. Cuffs that have new shape—carved and rippled—a new dimension, and come in bright paint-box colors. You need only one to see the difference. The same difference—the one color makes—in a watch strap that's blue or red or green, in leather or reptile. The kind of small investment in color that pays off . . . day after day.

• **Look for a body suit, a maillot, a leotard**—the words are interchangeable now—and you find a world of dressing that goes beyond the exercise class/the beach/the disco. The whole concept of body clothes has evolved; they've crossed over into the "real clothes" category of dressing. A leotard is no longer just something to work out in; a maillot is no longer something just for swimming. They're the base for a different kind of dressing—one that's totally unencumbered, free, free-spirited. And what they always give you beside bareness and shaping is . . . color. Under a blouse, under a jacket, with a skirt, narrow-legged pants, shorts, every body suit, every maillot adds a hit of the brightest, purest color.

• **Look for color in a shoe—a beautiful sandal that could be red or turquoise or fuchsia.** Color for its own sake; not as a "match" for something red, or turquoise, or fuchsia. This is freewheeling color to play up—to wear—as a neutral with all the other neutrals in your life.

And with color, the barest-yet sandal—new this-year versions of the mule. A mule that can be as casual as a flat wedge of rust-colored chintz; as glamorous as high-heeled gold snakeskin. All the time, as bare as a shoe can be . . . with bare legs. The other shoe to watch now: the new sandal for a suit—a good-looking, strappy shoe on a low or stacked wooden heel. Easy to wear, to walk in, to work in . . . you've been waiting for a shoe like this for a long time.

• **Look for—and you have to look a little harder—color in lingerie** . . . nothing is more inviting. It's color that does as much for your head as it does for your body: you feel good knowing it's there—even when you're the only one who knows it! Now, camisoles-and-pants, short smooth-falling slips, lacy bras in shades of red, orange, blue, raspberry. And, with few exceptions (white being one of them), lingerie-in-color goes under most other colors, most clothes—it's the quickest mood-changer there is for a pair of jeans! . . . And all lingerie, colored or not, has more sheerness to it. Everything is lighter, thinner in keeping with fashion today. It goes all the way to the super-sheerness of new body stockings—strapless or camisole-topped—the most minimal of minimal underpinnings, and the very least you can have between you and your clothes.

• **Look for shape and texture when you look for a bag.** Color stays on this side of neutral—warmed browns to brown red. What's news in a bag is the size—big enough to hold working essentials, small enough to slip in and out of a tote . . . the shape—a bag now has more construction, a more "tailored" line (without being a stiff little box) . . . and the texture—scored, woven, and perforated leathers, reptiles—something with surface interest.

• **Look for color-with-iridescence in fabrics.** Touches of shimmer that "lift" neutral color, punctuate it, and bring a subtle change to brights. New glazed cottons, new chintz for raincoats and jackets, pants, even shorts, and the colors are slightly offbeat shades of red, teal-blue, wisteria, all with a shimmered finish. And you get the same kind of low-key shimmer in a metallic sandal—not only gold/silver metallic, but khaki, rust . . . you see it in a belt striped with iridescent color . . . in the new lacquered shine of jewelry. It doesn't knock you out, but it catches your eye.

• **Look for color-with-iridescence in makeup.** The words that apply to fashion apply to beauty and nothing applies more this season than iridescence and sheerness. The makeup colors—for lips, for cheeks—are clear: clear pink, clear red, clear orange, nothing is muddy or dusty. There's clear color in shadow for eyes. But all of it has a sheerness that "lightens" the effect, that lets your own skin color come through. And it's color that goes on with the lightest hand . . . the idea is to have a suggestion, not a shout of color.

• **Look for color to delight, to surprise.** That's the constant. The way you think about color and the way you use it have changed. Color takes on a new meaning, a new sophistication. Colors have never been more vibrant, more extravagant, but it's an extravagance tempered with discretion. Where the real color differences come in now: the shot-of-turquoise sandal that goes with a beige suit, or a sapphire scarf worn with the same suit and a neutral sandal . . . it's a black charmeuse pyjama at night and a red satin sandal piped in gold . . . a navy jersey jacket and skirt, white silk blouse, and the flash of an earring that's a red-and-gold striped ribbon . . . a classic tan raincoat over a red linen skirt. Over and over, it's color used to highlight, to define, to enrich fashion. Color that generates its own irresistible excitement. You'll see it—feel it!—everywhere this spring . . . this issue, starting with the clean, exhilarating sweep of color on the next page. . . .

FASHION/BEAUTY:
A NEW EQUATION

It's all based on the body and an explosion of upbeat color.
It gives a fresh sense of delight . . .
a new excitement to everything . . .

WOW!

Shining examples of the new real color in makeup from Estée Lauder's new Patchwork Quilt collection Gingham Red lip color, Cucumber and Amethyst shadows dusted around the eye. These eight pages: hair, Christiaan; makeup, Alberto Fava. Fashion and beauty details, next to last pages.

It's here, it's news – a glorious, clean sweep of color that lifts, defines, delights. Color now . . . your first – and best – accessory . . . it changes your look, your mood – it's a breath of fresh air! And it's where this issue – where the new fashion/beauty equation – begins. Color goes all the way, opposite. The fashion way – a surprise of high-voltage color in a ribbon-sash, a top, an earring – the impact is everywhere. . . . The new beauty way: it starts with a clear wash of "sunlight" – color to highlight and enhance hair. And goes on to new makeup with more of a color difference. Real color – bright, but unpainted, un-heavy – to shape lips . . . lifted high on the cheek . . . misted-on eyes for a new kind of softness. Beauty color that plays up a healthy glowing skin . . . the way fashion color plays up a healthy, fit body – which is where *the story continues, next page.*

COLOR &

Arthur Elgort

Fashion news:
the strapless all-in-one body
stocking, sheer top-to-toe,
by Lily of France.
Makeup news:
sheer color with the can't-miss
hit of clear, bright red.
From Princess Marcella
Borghese's new Royal Regatta
Colours collection:
Red Sails lipstick,
Regatta Red cheek color,
and Silver Sky and Misty Grey
around the eyes.
Fashion details, next
to last pages.

Arthur Elgort

FASHION/BEAUTY:
A NEW EQUATION

Bare . . . barer . . . barest! Not only is the body news – and highly visible – but there's news of a different kind – a new minimal coverage that applies to both fashion and beauty now. There's a lot less – and a lot more – to everything, and the look, left, shows it best. The base is the barest body stocking – sheer, thin – you can't wear anything lighter, anything "less" (and you can't wear it without an in-shape body; that's the first essential). . . . The shoe is the barest-yet mule – just one narrow strip of gold. . . . With the added shine – the added definition – of a wide, waist-holding gold belt. . . . And the makeup is the sheerest yet – done with clear, light, skin-showing color. Which is the whole point: nothing ever gets out of hand . . . nothing ever gets in your way. . . .

BODY

FASHION/BEAUTY:
A NEW EQUATION

AVE

Arthur Elgort

FREE & NEW

Now a leotard's not just for dancing or exercise class. It's the base for a whole new streamlined dressing . . . an under-jacket blouse for day, a disco dazzler at night, a shot of color anytime. And it's a symbol of the whole new feeling about body fitness and freedom . . . holds the body close but leaves it unrestricted, unencumbered . . . free. So you can move faster . . . and these days, whatever you do . . . it's to a faster beat!

The knockout versions here, left to right: by Krizia, OMO-Norma Kamali, Apollo, Giorgio Sant' Angelo for Sinclair. Skins. Danskin. For details. information about the rest of the clothes, see next to last pages.

FASHION/BEAUTY:

A NEW EQUATION

A WHOLE 10

Left: Evening pyjamas now . . . leotard-spare . . . in silver glitter on matte jersey! By Angelo Tarlazzi. Opposite: From Chloé: all the news, Lagerfeld's way. Bright multicolor on black . . . a "bustier," light-as-air but holding the body close. And when he does a sarong . . . it wraps and folds perfectly . . . shows just the right amount of leg. Fashion details, accessories, next to last pages.

Arthur Elgort

It's the most exciting, the best modern!
What does it? There are no "extras" . . . sleek hair,
sheer makeup, clear color, and . . .
the leanest line in clothes!
Clothes that are body-based and bare . . .
but never confining. Even at night the basic feeling
is easy. There's a directness about it . . .
something unaffected, uncontrived.
Not that it isn't glamorous, and very feminine . . .
you get all that . . . but without gimmicks.
It's the way <u>you</u> wear them that counts!

NEW OK!

IN FASHION: *the challenge of color*

By Holly Brubach

Now, in a season full of vibrant color, with all the more impact after the past few years of dressing in neutrals, the issue is more timely than ever: What has happened to color?

Clearly, the role of color in fashion has changed and, in the past few years, become something of an all-or-nothing proposition: one camp -- Giorgio Armani, Calvin Klein, Perry Ellis -- works within a neutral range, the other -- Kenzo, Halston, Stephen Burrows -- in strong color and brights. A few designers, Yves Saint Laurent the best example, have continued to work in the full range of color, everything from brights to neutrals, experimenting with new combinations. Others -- such as Geoffrey Beene, John Anthony, Willi Smith -- having worked predominantly in neutrals for the past few years, have in their most recent collections moved into stronger color.

IS IT AMUSING? OR "AGGRESSIVE" TO THE EYE?
DOES IT "UPSTAGE" A WOMAN? ARE NEUTRALS CALM AND SOFT-SPOKEN? OR BORING?
DESIGNERS SPEAK THEIR MINDS ABOUT COLOR AND ITS ROLE IN MODERN-DAY DRESSING.

But in no case is there a preconceived color "scheme": most designers have only formulated a theory of color and its role in modern-day dressing by going one step beyond their likes and dislikes to ask why one color seems right or "works" and why another doesn't. Geoffrey Beene, who has studied color psychology, relies on his instincts, not psychologists' findings, when he designs, selecting shades that attract him -- for reasons most often unknown. (continued on page 306)



IN BEAUTY: *the clear delight of color*

Pink pink! Red red! Orange orange! Clear green, clear lavender, clear blue. Color so clear, so new, it is like nothing you have ever seen before . . . and the way it goes on is different, too. A very light touch is the thing that is needed – you want to underplay, not overplay, your hand. Take lipstick, any of the shades you see at right: the idea is to get pure undiluted color and still have your lips showing through. And what is true of lip color is even more true of eye color. Each of the shadows misted at right is transparently – and beautifully – clear, going on in the barest haze of shade on shade on shade.

So nobody is quite sure what you actually do have on your eyes – that is, in fact, the one thing you never want to make too clear! It's not just how you use it but where you put it on that is different now. A look you might like to try begins with a skim of sheer pink along the cheekbone, so you have a very faint blush – no more than that. It mists right in with the colors you use around your eyes. And the one other spot of color is clearly your lips. There are all sorts of subtle new ways to play color over your eyes and lips with this spring's clear palette . . . and they take on fresh shades of meaning with each shade of skin.

THE COLOR TAKEOVER

Stan Shaffer

Color in the clear, right—fresh spring color at its peak! That goes for the Rose Blues lip color and Mauve and Brown eye color from Christian Dior's new Rhythmiques collection, the turquoise earrings by Ellen Designs for Robert Originals, and Thea Cat's turquoise, fuchsia, and yellow silk jacket. Makeup, Vincent Nasso: hair, H.V.W. Details about accessories, fashion, and the color swatches at left, next to last pages.

THE COLOR TAKEOVER

At the highest level: in accessories—
one of the most successful, most lasting ways to dabble
in color now. A belt, a bracelet, a lipstick,
a shoe "throws" a crisp band of color that completes
the cleaner, shaped-up line clothes only begin...

AT THE WRIST...



A new kind of extravagance comes to play in vivid color – a new kind of shine in lacquered wood – the high intensity of a single bracelet, snug at the wrist. 1, Bonwillum Designs. 2, Zushi. 3, Ann Peerce. Beauty Color . . . Lavish when it comes to nails – Diane Von Furstenberg's new Clear Red. The new, more specific definition of a waist "held" by color (the attention-getter for a fit body!): you see it in a belt. In every width, every texture – it's this season's key accessory. . . . 4, Barry Kieselstein-Cord. 5, 9, 10, La Bagagerie. 6, Rosemary Peck. 7, Perry Ltd. 8, Thierry Mugler. 11, Angelo Tarlazzi. Beauty Color . . . In bright shades that give the eyes and mouth more definition: Lancôme's French Lilac shadow, Honeyed Melon lipstick. Hair, Howard Fugler; makeup, Alberto Fava. Information and stores, see next to last pages.



Albert Watson

AT THE MOUTH...

AT THE EAR...

New focus, this page: a "stripe" of strong color in a new-shape bar earring (it may be all you change to change the look of neutral clothes!). 1, Joseph Mazer. 2, Marsha Breslow. 3, Richard Charles Glassen. 4, Boris Jewelry. 5, Small Wonders. 6, Bonwillum Designs.

Beauty Color . . . One of the newest, easiest ways to play with color -- Elizabeth Arden's Extra Special Pencils. Here, the Sheer Foundation Pencil in Light-Medium Beige – a first – Honey Plum Sheer Blusher Pencil, Midnight Plum Sheer Lip Pencil . . . and two Creative Coloring Pencils – Skipper Blue and Grapemist – for the eyes. Makeup, Sandra Linter.

Opposite: The impact of uninhibited color against black – you see it everywhere this season – in a clutch of bright-patterned sashes for wrapping a waist in color, tieing color into hair. . . .1, Skin Clothes. 2, 3, 4, 6, Thea Cat. 5, Fernando Sanchez. 7, Echo Scarfs.

Beauty Color . . . New uninhibited color for lips, Halston's Sangria. Makeup, Alberto Fava. Hair, both pages, Howard Fugler. Information and stores, next to last pages.

THE COLOR TAKEOVER

TO ADD EVERYWHERE!

Albert Watson

THE NEW MULE!



News for spring — the mule. Every heel height, every texture. The barest shoe . . . the barest way — nothing but bright color on toe nails. . . .

1. *Most at-ease mule with the most texture . . . rust grosgrain straps on a low-stacked wedge. By Diego Della Valle, about $80.* ***2.*** *Newest look in neutral leather . . . woven and scalloped pale-beige mule with high, stacked heel. By Ottorino Bossi for Footgear, about $110.* ***3.*** *Bareness-plus-shine at night . . . the high-heeled gold snakeskin mule with elasticized straps. (A closer look at the glamour, opposite — far right.) By Julianelli, about $90.*

4. *The all-bare look now . . . a beautiful leg and a high-heeled mule with the thinnest tan leather crisscross straps. By Diego Della Valle, about $80.*

5. *Strong color/texture for day/night . . . Anne Klein's bare khaki snakeskin mule with a narrow-banded vamp. About $105.*

Stores, next to last pages.

Andrea Bianch

This season's focus on color
and bareness takes off...on shoes! On these four pages.
all the new shapes—the mule, the barest sandals
—and the new color excitement—new shades of blond and the brightest brights.
To wear day/night in different textures
—snakeskin, woven leather, suède, metallics. And always
—with a leg that's bare or in the sheerest-color stocking.

...IN THE
NEW BLONDS

THE COLOR
TAKEOVER

Albert Watson

THE NEW BRIGHTS

The irresistible shoe: a bare, beautiful sandal. Now, with a difference of color – bright, bold, freewheeling . . . color to go with more color . . . to go with (and change!) the look of a neutral. . . . **1.** *Bright, unexpected color – black-and-lemon high-heeled sandals, shown here in the softest kid. Added dazzle for evening – transparent, gold-shimmered panty stockings. Both by Geoffrey Beene. Stockings for Bonnie Doone, about $4. . . .* **2.** *The bite of turquoise . . . in the highest barest leather T-strap. Halston for Garolini. About $78. Trimfit panty stockings, about $2. . . .* **3.** *The new excitement of suède . . . blue, fuchsia, pink, and cobalt ankle-wrap sandal, by Maud Frizon. About $150. Le Bourget's panty stockings, about $5. . . .* **4.** *Strongest hit of color in a sandal - Yves Saint Laurent's brilliant red leather. About $82. Berkshire UltraSheer panty stockings, about $3. . . .* **5.** *Bold stripes of color, textured all the way – lemon/green/lilac/turquoise/fuchsia reptile –*

Andrea Blanch

Beauty Note . . .
The bareness of sandals . . .
the color . . .
the sheerness and
iridescence of stockings
all of them,
things that instantly
direct attention to feet
and legs. A little
care makes a big
difference. You see it,
left: beautiful skin under
a slight blue shimmer . . .
nails polished clear,
rosy red – wonderful
"accessories" for the colored
suède sandals
(shown again, opposite).
The skin, more
beautiful for Chanel's
new No. 5 Body Creme . . .
the nails, more
polished for Chanel's
Terre de Feu Nail Enamel.
Stockings by Pavlova's
Pointe Ltd. About $18.
Cuffs, by Victor Carranza.

Geoffrey Beene's strippy,
high-heeled sandal. About $88.
Panty stockings by Christian Dior
Legwear, about $4. . .
6. *More of a difference in shape . . .*
bright turquoise leather with petal cut-outs,
the highest stacked heel. Charles Jourdan.
About $125. Van Raalte panty stockings,
about $2. Stores, next to last pages.

THE COLOR TAKEOVER

Albert Watson

IT ALL STARTS

AT THE TOP!

Now tops are more than attractive, movable pieces . . . they're important "looks" on their own . . . the focus of a new way of dressing. . . . There's a world of tops for at-home, resorts . . . then there's Fernando Sanchez!

Nobody, but nobody, gives you more excitement. more of a look . . . more for your money. There's the special Sanchez shape: loose and easy, but never losing sight of the body. And the way he handles metallics: all the delight of glitter and shine, but never overdone, never "Hollywood." Left: A straight, simple-as-a-T-shirt top . . . striped in gold lamé. To wear over white moiré pull-on pants, piped in gold. To wear over and over. Top, about $80 (rayon/metallic by Brochers). Pants, about $44 (nylon/polyester/cotton by Registered Fabrics). Saks Fifth Avenue, NYC; Marshall Field; Swanson's on the Plaza: Balliet's; Neiman-Marcus. Right: A glorious slide of gold lamé tunic, slashed at the neck. Slip it on . . . no questions . . . you know you look great! All this . . . and seasonless, too. In acetate/mylar, about $64. April, Bloomingdale's; Jordan Marsh, Florida; Sakowitz; Nordstrom. Hair, Christiaan; makeup, Alberto Fava. Accessories, see the next to last pages of this issue.

Arthur Elgort



IT ALL STARTS AT THE TOP!

Valentino's sensational tops . . . no gimmicks, no tricks . . . nothing but pure, timeless style . . . the best any place!

Opposite: The contrast of lacy fagoting, crisp black linen; the ease of the fit! Kept coming down the runway . . . in different fabrics, other colors . . . always to applause. Here, with black-and-white waist-wrapped pants. The wrapping, the holding . . . at the waist or hip . . . on all his pants and skirts. Top, about $200 (linen by Braghenti); pants, about $345 (cotton/linen by Sisan, both The Ideacomo Group). Right: The thinnest, smallest, most perfect little top. The charm of the T-shirt shape . . . the appeal it has in red georgette! Worn with very narrow red-and-white silk crêpe de Chine pants. Top, about $220 (silk by Taroni); pants about $510 (silk by Sisan, both The Ideacomo Group). All at Valentino Boutique, NYC, Washington, DC ; Nan Duskin; Montaldo's; Claire Pearone; Sakowitz; I. Magnin; Holt Renfrew of Canada. Hair, Christiaan; makeup, Way Bandy. Accessories, next to last pages.

Arthur Elgort

DAY DRESSING: THE NEW idea

...a different approach
...a different way
of looking at what you
need every day

There's a whole new idea...a fresh way of thinking that works for the woman who works. It has to do with a new give-and-take. Between the way you work and live and the way you dress. Between your clothes and the fitness of your body. Between the way you feel about yourself and the way other people feel about you. The stereotypes are gone...and the hard-and-fast rules. Women who take their work seriously learn to put themselves together. Learn to present an attractive-but-appropriate appearance. It's part of the job! But within that framework...new options are opening...new ways to express individuality. One of the best ways: the new use of color. It makes a look more feminine ...gives you a lift...wherever you wear it! On these eighteen pages...the possibilities...priorities...symbols of the news.

THE BEST LOOK NOW... STARTS WITH YOU...

The picture opposite stands for the way a working woman...any woman... can look now...polished, attractive...in the most un-obvious, un-strained way. What comes through: a strong sense of self. The idea in makeup and in clothes (you'll see the Calvin Klein raincoat a few pages on in this issue)...is the same. Nothing's hard-edged, heavy, overdone. The look is modern...and minimal. The newest way to this look in makeup: gels! They work for eyes, cheeks, lips; come in pots, sticks, tubes. They're light as air, and quick and easy to apply. What you get: fresh, clear color...bright but sheer...just enough to give you a lift...let your own color, your own line show. On the lips here: Calvin Klein's Parma Rose Lip Gloss from his Plum Face. One light slide of it and your mouth has color, shine, protection. Hair, Garren at The Plaza; makeup, Vincent Nasso. Photographed at the Radio City Music Hall, New York City.

A PHOTOGRAPHIC ESSAY BY DEBORAH TURBEVILLE



DAY DRESSING: THE NEW IDEA



Everything works: a suit is still a suit, a jacket is a jacket. But when you see them in color—real color—you see something different. And the whole character of everyday dressing changes. The essential suit, above: in brilliant red wool gabardine with a violet silk shantung blouse. Geoffrey Beene takes it—and you!—a lot further. silk/The Ideacomo Group.) About $996. Late March at man; Wanamaker's; Montaldo's; Bullet's; Sakowitz. New images...new basics. Right: A royal blue/red print cardigan in silk Crime belted over a teal maillot (Body Clothes by Jantzen) the newest way color comes into day dressing. Jacket, Charlotte Ford II, about $90. Bloomingdale's; Hudson's; ZCMI. And, far right, the maillot idea continued—more color, more freedom—in saffron-yellow with a camisole top. Apollo Starskins, about $16. Macy's, Herald Square; L.S. Ayres; Robinson's, California. Photographed at Radio City Music Hall in New York. These two pages: hair, Garren at The Plaza; makeup, Joey Mills. Fashion and accessory information, next to last pages in this issue.

AS SOON AS THERE'S

Deborah Turbeville

COLOR... THERE'S A DIFFERENCE

"Suit" doesn't have to mean navy blue or grey flannel, or tailored like a man's. Now "suit" can mean the unique Mary McFadden femininity and sophistication . . . her wonderful combination of color and texture. Opposite: Her quilted ivory silk pongee jacket, mandarin-collared, with a blue silk gauze shirt, a yellow pleated silk/linen skirt (fabric, Borgomaneri/The Ideacomo Group) . . . an orange suède waist wrap. About $2,420. Special order at Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Neiman-Marcus. Add color . . . and everything changes . . . every time! When it's subtle . . . when it's brilliant. The added dash Charles Jourdan's ankle-tied shoes have – in bright orange. About $115. April at Charles Jourdan, NYC; Christopher's, Jacksonville, FL; Bullock's. And the delight of a raspberry silk charmeuse camisole (about $68) and tap pants (about $64). Ora Feder Designs at Ora Feder Boutique, NYC; Nan Duskin; Lingerique, Birmingham, MI; Frost Bros. Wear the camisole concealed . . . or to add more color . . . under a jacket or a blouse. The blouse it's under here . . . peacock blue silk crêpe de Chine. Scott Barrie Blouserie. About $64. Late March at Macy's, Herald Square; Garfinckel's; Hudson's; Bullock's. Hair, Mark Sephton; makeup, Vincent Nasso. Photographed in Rick Gillette's apartment. Accessories, next to last pages.

HOW EASY, HOW ATTRACTIVE A SUIT CAN BE... WHAT COLOR CAN DO FOR EVERYTHING!



Deborah Turbeville



MORE OF WHAT YOU REALLY NEED



Good day clothes answer needs. The best day clothes the looks here – do more. They have a vitality, charm . . . a certain style. You don't have to settle for less! Opposite, far left: A terrific raincoat – thin, shiny, wrapped – in glazed peanut cotton. Over a black silk blouse, hit-of-color maillot. Krizia coat, about $300. Bergdorf Goodman; Bullocks Wilshire. Opposite,center: Another line on the basics narrow, lightweight raincoat in putty, from Blassport Ltd. And the suit that could be the backbone of a young working woman's wardrobe: Perry Ellis' striped linen jacket, matching pants, with a vivid turquoise scarf. Qiana raincoat, about $118. Lord & Taylor; Nan Duskin; Frances Wright, Memphis; Claire Pearone; Harold, Minneapolis. Jacket, about $170; pants, about $110. Both in linen, by Solbati|The Ideacomo Group. Saks Fifth Avenue; Beau Brummel, Forest Hills, NY; Mignon Faget Ltd., New Orleans. Opposite, right: What goes with everything – a new sense of the body. Seen here in a skin-colored body stocking of Antron|Lycra. Flexatard Body Design by Gilda, about $30. Bloomingdale's; Sakowitz; Bullock's, Century City. This page: You deserve more from a raincoat than shelter from the storm – Calvin Klein's narrow fly-front coat in tan rubberized cotton. The colorful turn: his red linen skirt, a bright yellow scarf. Coat, about $210. Bergdorf Goodman; Hudson's; Dayton's; Harzfeld's; Bullock's, Westwood; Frederick & Nelson. Hair, Garren at The Plaza; make-up, Joey Mills. The setting, Radio City Music Hall. Accessories, next to last pages.

Deborah Turbeville

...AND MORE COLORFUL OPTIONS





There's no way a working woman can do without at least one great blouse. What makes the Calvin Klein blouse here one of the best . . . what grabs you first . . . the marvelous magenta color! The way it adds spirit and character to the spare-but-soft lines. The way it would move around a wardrobe with any pant or skirt. The skirt here, also by Calvin Klein, a slim, black linen. Silk crêpe de Chine blouse, about $120. Skirt (Braghentil The Ideacomo Group), about $90. Lord & Taylor; John Wanamaker; Rich's; Miss Jackson's; Bullock's. Newest way to get the hit, the impact of color under a jacket, an open blouse . . . the maillot. Gives you comfort and sleek body-lines, too. Left to right: In a rich wine color, a V-necked maillot by Bonnie August of Danskin. Antron/Lycra, about $17. Macy's, Herald Square; Carson Pirie Scott; Dayton's; The Broadway. The camisole look . . . in shocking chrome yellow. Think what it would do for a brown or olive suit! By Apollo Starskins in Antron/Lycra, about $16. Macy's, Herald Square; L.S. Ayres; Robinson's, California. Hair; Garren at The Plaza, H.V.W. Makeup; Joey Mills, H.V.W. Photographed at Radio City Music Hall. Accessories, next to last pages.

COLOR DOES IT... ADDS EXCITEMENT ...CHANGES A LOOK ...GIVES YOU A LIFT!

Whatever you wear for day, from the inside out, the approach is always feminine, attractive. And there's always a little color . . . a big difference! Above, left to right, the prettiest everyday bra – Maidenform's "satin" and lace ($6). Here, with Calvin Klein striped linen trousers. . . . If you "work casual" – Perry Ellis' narrow linen pants ($120), a bare black V-neck sweater (Smith Kollmar, $52), shot of purple at the waist. . . . A suit isn't always the answer: Geoffrey Beene's herringbone silk dress, silk cloqué jacket in banana/blue-grey ($1,970). Right, the best working bags – the size, the shaping, the look is right – and no briefcases! From the left: Cognac lizard shoulderbag and red lizard clutch, from Bagheera; woven leather "fishing bag" from Bottega Veneta. The jewelry: Bulgari-Danaos, Ltd. Hair, this page: Garren at The Plaza; makeup, Joey Mills, Vincent Nasso. Photographed at Radio City Music Hall, New York City.



DAY DRESSING: THE NEW IDEA

Deborah Turbeville



... IT'S HOW YOU WEAR IT

New – real! – color in lingerie – a difference you'll feel, even if it isn't seen. Far left, Vanity Fair's mango slip – short, satin-y – a delight under anything ($12). Also in the picture: another look at the sweater and pants you saw opposite, here with a linen jacket. . . . Below, left to right: In a season of the body, a super-sheer, thin body stocking with a bare camisole top. Halston for Vassarette ($30). . . . A standout maillot – for the color, the bareness! Rudi Gernreich for Capezio Ballet Makers ($20). . . . And when you don't have color, there's lace, shimmer – always something charming enough to "show!" Lady Lynne ($14). Both pages: fashion details, stores, next to last pages. All prices approximate. Hair, this page; Mark Sephton; makeup, Vincent Nasso. Photographed in Rick Gillette's apartment.



DAY DRESSING: THE NEW IDEA

AT LAST... ATTRACTIVE SHOES

For the new soft suits sandals! — bare, light looking... but they really do the job, get you through the day. With the sandals...the sheerest legs. Left to right: Golo's ankle-wrap in rust chintz...on a slightly raised low heel. About $38....With a high heel stacked for comfort...a brown reptile sandal...sleek, shiny. By Joan and David Couture. About $92....Just two broad pigskin straps with (count on Geoffrey Beene for a special touch)... tortoise buckles! About $85. The sheer sandalfoot panty stockings, in the usual reading order, by Hanes Hosiery, Burlington Hosiery, Round-the-Clock. ...For the fun of feeling pretty from the skin out: Lejaby's "satin"-and-lace bra, blush pink, plunged for bareness. In nylon/spandex, about $27....From Perry Ellis...the key warm-weather skirt...slim, linen, bright as a new copper penny. (Fabric, Solbiati/The Ideacomo Group.) About $114. Hair, Garren at The Plaza; makeup, Joey Mills. Photographed at Radio City Music Hall. Stores, accessories next to last pages of this issue.

THAT WORK...LESS IS MORE ALWAYS WORKS!

Deborah Turbeville

THE BEAUTY IDEA

The ritual of the bath...something to look forward to...something to luxuriate in. It's the break in a busy schedule, the transition — separating business from pleasure, day from evening. But it's more than that...a bath works many ways....

THE FIRST WAY, AS A RELAXER—the kind of after-five relaxer we all need, even if the evening ahead holds nothing more than a television movie. The most relaxing, most therapeutic bath—one that de-tenses mind and body—is a comfortably warm bath. Comfortably warm being anywhere from 90° to 98°F. Whether or not you use a bath thermometer (and there's a school of thought that thinks you should), use a little common sense. A long soak in a hot tub is not as good as it sounds, and for someone with vascular, pulmonary, or cardiac problems it's not good at all (some hot baths are medically prescribed; never take one without a doctor's prescription). For anyone, a too-warm bath is an energy drainer—it can work as a before-bed insomnia aid, but it certainly won't get you going if you're going out for the evening. And it doesn't do much for your skin either—the hotter the water, the more dehydration...On the other hand, a cool bath is a wonderful pickup—cool, not cold (again, avoid temperature extremes). One way to take it—let half of a warm bath drain off, turn on a few minutes of pure cold—instant reviving! Whatever the temperature, ten to twenty minutes does it—an hour in the tub is too long a stay.

THE BATH AS A BEAUTY TREATMENT— it starts with what goes into the water—moisturizing bath oils, satin-y bath gels, foaming crystals—all of which feel very satisfying....At the same time, the steamy/misty atmosphere provides the perfect climate for a quick hair touch-up—just pin or roll hair dry before you get into the tub—it's "set" when the bath is over. The same steam—same time—"speeds up" the action of a facial mask or cream....For skin smoothing, there's a bath-time friction mitt or loofah rubdown, a pumice-stone rub for rough spots (elbows, knees, heels), and the water softening way a bath works on cuticles—a good head start on a manicure. ...Always, there's the bath as an all-over moisture treatment, from the bath oils and superfatted soaps at the beginning, to a capful or two of pure oil floated on the surface before you get out—you slip through a light, skin-soothing film. As far as body creams and lotions go, the time to get the most out of them is right after a bath—when they help "hold" moisture on slightly damp skin.



LAST, THE WAY A BATH WORKS BEST—AS A DAILY LUXURY. A three-minute shower and any bar of soap will get you clean; we all know it. But the pleasures and delights of a bath go beyond that. The fact that the bath *is* a ritual—a time out—makes it so appealing. And so necessary if your working life is a hectic one. It's reason enough to indulge...and to indulge in the whole world of perfumed bath oils and gelées and lotions and dusting powders. A bath is the easiest, most affordable "escape"—a perspective from which you can review the day, preview the evening...all things considered, a very good return on twenty minutes' worth of time.

Deborah Turbeville

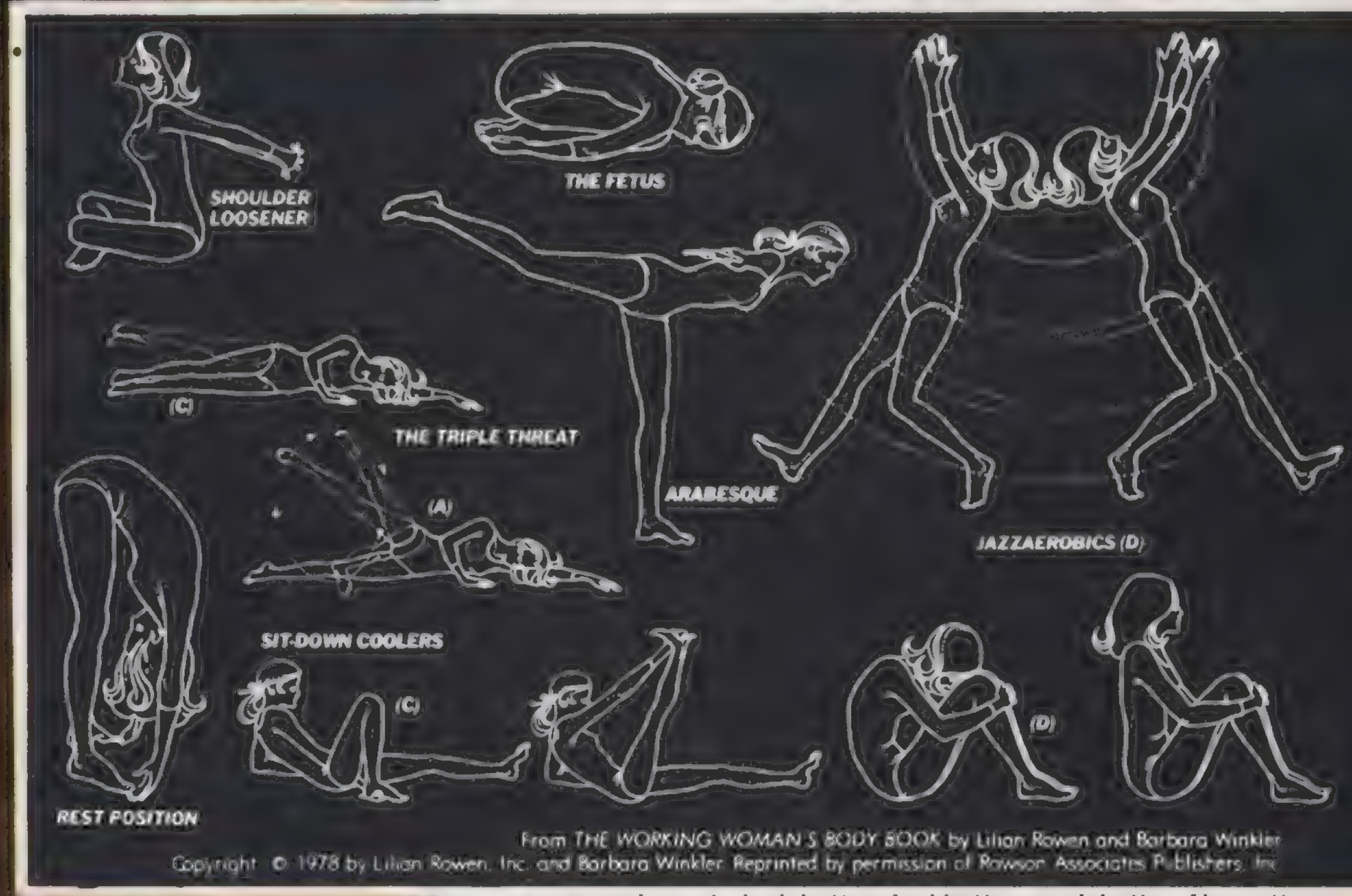
What goes into a bath—fragrance, all-out luxury. From Chloé, a new foaming peach-colored Poudre de Bain Moussante in the most inviting "silver"-rimmed crystal jar (in addition to bath soap and gelée) —and Crème Parfumée Pour le Corps....And a total bath system from Lanvin—six Arpège-scented bath accessories—everything from oil to gel to talc. Only the beginning of the delights in a bath now.

BATH WORKS...AT THE END OF THE DAY



THE BEAUTY IDEA

THE WAY e XERCISE WORKS... EVERY DAY!



From THE WORKING WOMAN'S BODY BOOK by Lilian Rowen and Barbara Winkler
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Exercise...to look better, feel better, work better. No matter how busy your day is, find the time—make the time. The busier you are, the more you need it: exercise builds stamina, increases energy, eases tension. Get up earlier and run before breakfast, spend an hour or two at the health club after work, take an exercise class instead of going out to lunch. Find the one thing that appeals to you...do it...stick to it! One way to get started on a good all-round exercise program—THE WORKING WOMAN'S BODY BOOK. Everything in it is geared to helping a woman who works get in shape and stay in shape. The exercises here are part of a special 13-minute workout to do after "a hard day at the office"—exercises that release tension, loosen stiff muscles, help control "an office spread." It's the kind of workout everyone can use (but be sure to check with your doctor first before you start this—or any—exercise program). . . . The sequence sketched above—and described on page 208—starts with ways to work off tension, goes on to warm-ups and figure strengtheners, and ends with a set of balance-improving and cool-down exercises.

Stretch out *...and take an exercise break. You're going to be in a lot better shape for it and the shape you're in has never counted for more. You may not want to work out in the high-heeled sandals, shown opposite, but go for the color—it gives you another kind of lift! Sleek, scoop-neck Burgundy leotard, by Olga. Antron/Lycra; about $18. Piaget watch. Fashion details, stores, next to last pages. Hair, Garren at The Plaza; makeup, Joey Mills.*

Deborah Turbeville

PEOPLE ARE TALKING ABOUT...



ALFRED HITCHCOCK
A great award, a new movie

The '79 mood of wonder, surmise, optimism crystallized by vanguard architect **Philip Johnson** when he received the American Institute of Architects' gold medal: "We stand at an enormous watershed . . . between what we have all been brought up with as the Modern, and something new, uncharted, uncertain, and absolutely delightful. . . . It's a great, adventurous pluralistic future" where, says seer Johnson, "maybe tradition . . . things of the heart count." . . . Our on-going love affair with the People's Republic of China. Predictable courtship rites: American brand names, tourists, disco dancing making it gleefully to Peking; Chinese technocrats, students, hetmen platooning to the U.S.A. Unpredictable invitee to the White House marriage feast: **Richard M. Nixon**. . . . **Alfred Hitchcock,** a wary-faced, blimp of a man who continues to lend-lease his black knowledge to Hollywood in upcoming movie, *The Short Night*. "Some directors," says Hitchcock, "film slices of life, but I film slices of cake." All that grisly cake brings him, this month, The American Film Institute's Life Achievement Award. **Truffaut** ranks Hitchcock "among such artists of anxiety as **Kafka, Dostoevsky, Poe."** When a desperate parent asked him what to do with his daughter who, after seeing *Psycho,* refused to take showers, Hitch instantly snapped, "Have her dry cleaned." . . . The Hudson River Museum, Yonkers, New York, which, in a High Victorian mansion, happily juxtaposes a splendor of Gilded Age artifacts, a **Red Grooms**-created bookshop (opens this month) in which you can buy real books, neonist **Dan Flavin** lighting. Result: a fun house approach which seduces even scoffers into enjoying contemporary art, nineteenth-century baroqueries in this no-clash museum. . . . Interferon, a physiological regulator produced by the cells of all vertebrate animals, and the developing possibility that this "hormone-like protein" may turn out to be a potent cancer-fighter. **Dr. Jordan U. Gutterman** of Houston's M.D. Anderson Hospital and Tumor Institute started the push for an American Cancer Society grant to buy flabbergastingly expensive interferon. Now five medical centers have $2 million to help mass test 150 patients. Assures Gutterman, "It opens up a whole new approach to cancer treatment because it regulates the growth of cells in a way that's not toxic to patients. . . ." Other experts are watchfully waiting. . . . **Dr. Bruno Bettelheim,** one of the world's massive, noble intellects, and his *Surviving* (selected essays) in which he views man, society, our perfections, imperfections. He is sometimes surprisingly funny, always radiantly humane. "To learn," he says, "means to grow up." . . . Washington, DC's table-hopping Jockey Club, where eyes pop at such as **Fritz Mondale, the Ben Bradlees** (she's **Sally Quinn**), **David Brinkley,** all **the Kennedys,** and this overheard: "The wonderful thing about dealing with Italian communists is that their first priority is survival. Everything's negotiable. That makes them different from other communists." . . . Wit **Ned Sherrin** and his irreverent *We Interrupt This Week,* the PBS-TV quiz show saved from cancellation by massive viewer protest. Typically *This Week*—Sherrin: "Who said, 'The possibilities of heterosexuality are soon exhausted?' " Panelist **Gore Vidal:** "Did I?" N.S.: "That isn't correct. But as you have probably said it every week for the past twenty years, I will give you two points." . . . Walking, stepping heartily along as *the* exercise, and this says-it-all from *The Complete Book of Walking*: ". . . the most efficient form of exercise, and the only one you can safely follow all the years of your life."



The frenzy beat's got heart Loleatta Holloway

Until recently, disco-divas have been largely the creations of the electronic "mixings" and hype-ings of sound engineers and record producers. But Loleatta Holloway (right) is changing all that. She's a for-real singer who uses every bit of her big-woman presence, her Earth Mama sexuality, and her "tellin'-the-truth" voice to whip disco crowds into states of revival-meeting frenzy. When Loleatta gospel-wails "I May Not Be There When You Want Me (But I'm Right On Time)," she's not making excuses, she's announcing herself to the world — on her terms . . . and people on dance floors listen — then shout, applaud, stomp, scream! Loleatta can even take a bland ballad such as "You Light Up My Life" and reignite it with an energy so intense, so desperate, that experiencing it Loleatta's way becomes a first-time high. Chicago-born, gospel-raised, Loleatta has been taking charge musically for a long time. It all started at age five when she stood up in church one morning, unleashed a hymn, and "had the whole place jumping!" How does this no-nonsense lady see her singing today? As not much different from her little-girl debut: "I open my mouth, my heart, and my soul — and that's my style."

Avedon





DAVID HALBERSTAM

Who decides what we see, read, hear? How are those decisions made? David Halberstam, author of "The Best and the Brightest," now takes on "The Powers That Be"

For a view of Halberstam and his book, turn the page

THEY WILL CHANGE



LIONEL TIGER

Why is good news good for your health? Why is optimism a useful "opiate of the people"? Lionel Tiger, whose book "Men in Groups" provoked riots, has the answers

For an interview with Tiger about his book, turn the page

THE WAY YOU THINK



DAVID HALBERSTAM & POWER

By Gloria Emerson

Coming in May: a huge, brilliant, and riveting new book by David Halberstam, called *The Powers That Be* (Knopf), on how the national media have changed forever American politics, our society, and our perceptions, written by a man who was a legend in journalism before he was thirty and who knows better than almost anyone what "news" is, and means.

A friend jokes that because Halberstam is now so famous, has written and lectured and been on television so much, there is not a dirt farmer in America who does not know the face or the name. The legend grows larger. When Halberstam was very young—but not green, mind you; he was a beginner for no more than a morning—newspapers did not usually attract meek men who wanted tidy lives. Even then, he was hard to forget and impossible to overlook. He had this abnormal, rather fearful energy, burning oxygen faster than ten men might. He loved his profession so much it made him happy to give up a life of his own so he could hurl himself into story after story, Halberstam wanting Halberstam to get it sooner and to write it better than others could. He was taller, with bigger shoulders, than the competition.

We met in the winter of 1965 in Poland where Halberstam was *The New York Times* correspondent, having already changed American beliefs about our growing war in Asia and been undented by the beatings his critics so much wanted to inflict. I was a reporter, too, but uncertain and too eager to please, too awed by the newspaper to be much good, thinking my most taxing assignment had been the last Pierre Cardin couture collection in Paris.

Halberstam, instead of disappearing, kept me wired to his side. The cold was atrocious, he had lost his gloves and did not even know it. He talked and talked, telling me more about Poland than I would have learned by myself in a month. I met the most gifted and adventurous Poles he knew. He fed me often, always saying I ate much more than he did. He made me laugh—and this was a surprise, for Poland wasn't the happiest of countries and Halberstam was not entirely out of that war in Vietnam which later he called "the saddest story possible." When I drooped, he did not notice. Fatigue was out of the question for Halberstam did not let you get tired if he sensed you were any good.

And later, back in France, I realized how homesick he made me feel for the first time in many years, this most American man who loved laughing out loud. It was not, of course, just the long-legged loose way he walked or the Southern accent he sometimes affected; it was not just his jokes, or even his sadness, which he was a little proud to share easily. What made me homesick was his way of celebrating life, how much he had loved the risks he had taken as a reporter, the winning of them all.

> "In splendid, dark, sometimes startling tapestries, Halberstam lets us see how the rulers rule... and what they're afraid of"

Because he has such an extraordinary ear, he can remember stories years after everyone else and knows their importance in bringing people to life, Halberstam begins *The Powers That Be* with a most wonderful anecdote, which gives us the pitch of the book. It is September 1960, the seventy-eight-year-old Speaker of the House Sam Rayburn—a man "appalled by the new process of politics"—wants to hear what Nixon is saying in a speech during the Presidential campaign. But Rayburn cannot bring himself to look at the face of Nixon, which he loathes and says so. The elderly master politician then orders an aide to do something to the television set so that Nixon's voice is heard but Rayburn is spared having to see him. Something is done. Halberstam writes: "A new age was coming in when things were moving faster, and where fewer and fewer people turned the face off the television set."

The themes in *The Powers That Be* are traced in the histories of Luce's *Time*, Paley's CBS, the Grahams' *Washington Post*, and the Chandlers' *Los Angeles Times*; and, in these splendid, dark, sometimes startling tapestries he has woven, Halberstam lets us see how the rulers ruled, made policy, and faced crises, what the great performers did, or failed to do, and whose decisions mattered. He reveals, as no one else has done on such a scope, the social, political, cultural, and economic "norms" of these institutions and how this country—its politicians, power brokers, and Presidents as well—was made different.

"Who they really are, what they represent, and what they are afraid of," said Halberstam, in an interview. "They have speeded up the cycle and velocity of life—and these institutions and the process have made information a political weapon. That struggle over information began in the early 1960s—it was *us* versus the government," Halberstam said. And yet another theme in this rich and varied book is how the national media have grown more powerful because of a "virtually nonexistent" political-party system.

"The media perform the functions of the political parties," he said. "Political coronations, for example, are no longer political coronations—they are media coronations. Can Walter beat Jack?" Halberstam also says that rather than hurting the best newspapers in the country the television networks have increased their importance.

"Seymour Hersh is not just a reporter for *The New York Times* but for CBS and NBC as well," he said. "Print defines, television amplifies."

It is Halberstam's skill at finding, then using, the anecdote to build his powerful characterizations of people that gives this new book such eloquence and movement. The book took five years to research and write. Halberstam traveled so often for his interviews that he tells you: "I've been in the Tampa airport five times. You expect L.A.! and you expect Chicago but not Tampa!" There is even one good anecdote—but just one—out

(Continued on page 312)

LIONEL TIGER & OPTIMISM



By Steven M. L. Aronson

Whatever else can be said for or against him, he is surely the bearer of one of the most improbable names of our time: Lionel Tiger. I met him in the mid 'sixties providentially on the set of the movie *Accident*; I was a graduate student at Christ Church, Oxford; and he was a young Canadian anthropologist living in London and already harboring the germ of *Men in Groups*, the book that would make him famous. When I left Oxford and went to work for a publisher, Random House, in New York, I carried the first draft of his manuscript across the Atlantic with me. In it, Tiger was proposing that there was an urgent, nonerotic attraction between men—"male bonding," he called it, and the phrase passed directly into the language; that this attraction, coming out of our heritage as a hunting species, explained not only the big and little stories of history and legend but the very tissue of modern life as embodied in such groups as Congress, the Masons, the Mafia, the Lions, the Elks, the College of Cardinals, the Ku Klux Klan, even the innocent Boy Scouts.

The publication of *Men in Groups* (Random House) in 1969 coincided with the resurgence of the feminist movement; sex and gender became charged social issues almost overnight. With the force of a crusade, feminists proceeded to accuse Tiger of upholding the abominated status quo, of single-handedly holding up the pillars of the male temple. For the startled author, who had not invented male bonding but simply isolated it (in the optimistic belief that if you want to change a system you have to understand it first), all this enmity begged to be made sense of. But the plot in its boisterous ingenuity was about to grow thicker still. Tiger's appearance on *The David Frost Show* would cause a near-riot; *Maclean's*, the most popular magazine in Canada, would be picketed after running a cover story on the book; and Tiger's telephone would be inflamed by obscene calls and several of his public lectures spiced by bomb threats. Clearly, anthropology was a more dangerous trade than he had anticipated in the far-off London of only a few years before.

Men in Groups, it turned out, was part of an ambitious program of research into the roots of human behavior. Tiger's next book, *The Imperial Animal* (Dell), went on to inspect the social bonds that hold us together (politics, economics, education, culture, the family); he'd written it in collaboration with the English anthropologist Robin Fox, whom he had first encountered at the London Zoo, at a symposium of the Royal Zoological Society. (That the authors between them bore the names of four animals did not go unremarked.) "Reading Tiger and Fox," wrote Nobel Laureate Konrad Lorenz in the introduction, "one cannot escape the feeling that truth is on the march and that the evil wall between nature and spirit is beginning to crumble." In 1975, Tiger brought out a third book, *Women in the Kibbutz* (Harcourt Brace Jovanovich), a myth-exploding study of both feminism and Utopias, in which he argued that basic sex patterns are so strong as to have disabled even the ideology of sexual equality in Israel's rural collectives.

> "The point is, if you feel that things are going to work out for you, you stand a greater chance of surviving"

In his new book, *Optimism: The Biology of Hope*, which Simon and Schuster will publish next month, Tiger takes on what would seem to be an unlikely subject for an anthropologist schooled in comparative zoology, sociobiology, ethology, and primatology. Nevertheless, he succeeds in making a daring case for optimism as a biological factor. The book is bound to prove as controversial as was *Men in Groups* and Tiger to be as closely identified with the optimism principle as he has been with the concept of male bonding.

At the still center of the storm surrounding Tiger's work is a man scholarly by nature who maintains a full schedule of traditional academic activity, holding editorial posts on several learned journals, lecturing at dozens of universities each year, and directing both the graduate program in anthropology at Rutgers University and the research program at the Harry Frank Guggenheim Foundation in New York. Just turned forty-two, Tiger has the look of a small peaceable Leo. He favors suits cut by a Savile Row tailor (cries of incipient dandyism from the groves of seedy academe!), humming sports cars, and fine food (he was once asked to be a secret inspector for *The Good Food Guide* in England). "In a perverse reversal of the Calvinist principle that by good works shall ye be known," he writes in *Optimism*, "it may now be equally the case in certain milieus that by good consumption shall ye be known." When I told Tiger that no less a master of milieus than the sociologist Erving Goffman, author of *The Presentation of Self in Everyday Life* (Doubleday), had once described him to me as "anthropology's greatest consumer," he laughed, I laughed, but he was pleased.

Aronson: From the business of investigating such spiky matters as political and sexual dominance, you've turned to a tender, almost wistful subject: human hope. How come? Surely not to avoid being scientifically typecast? Is the tiger a chameleon?

Tiger: All my work is cut from the same cloth; it just so happens that this particular swatch is a prettier color. What I've attempted is a natural history of the element of optimism. At the heart of the project was the question: why do human beings overwhelmingly contrive to generate optimistic scenarios, to create happy endings for themselves—for example, heaven? Using new findings in biology, I was able to conclude that the impulse to hope is deeply rooted in the process of human evolution. When our ancestors set out to attack wild animals for food, they had to be optimistic that they would succeed; when they planted, they had to have confidence in the seeds,

(Continued on page 310)

By Amy Gross



IRELAND: *Dunaway, the tourist, "facing the confusion of my Scottish-Irish background"*

Meeting Faye Dunaway, one is immediately struck by three physical things. One: she wears no makeup. Her skin is honey-colored, her hair is brown with honey lights, and her eyes are olive green. The "porcelain" screen face is just that, a screen face. Two: the warmth of her smile, which is not so much a facial gesture as a shine, the light of a parchment lamp. The screen woman has not yet had much opportunity to show warmth. Three: the substantiality of her. She is tall—over 5'7"—sturdy-looking rather than brittle-thin, and her gestures are appropriately, dramatically scaled. When she walks, for instance, she becomes a slant of motion, shoulderbag flying on the horizontal; the stride is forceful, solid, a form of dominance. You think I'm romanticizing? Her presence is so intense it spills over. Leaving her apartment once, rushing and feeling strangely *fraught*, I stepped into the street and watched my arm shoot out and—immobile, imperious—draw a cab to my fingertips by sheer will. The Dunaway effect: that's how she would get a cab.

"Fans want to know what the stars are really like. What I'm really like, if you look closely, is up there on the screen."

On screen, Faye Dunaway is the most remote of American actresses of the superstar order, an order she joined when she won the Best Actress Oscar for her work in *Network*, after searing performances in *Bonnie and Clyde* and *Chinatown*.

On screen, she has played characters who have a high frequency, a tight vibrational range. Women with a shiver in their lives or a crack in their personalities. For television, she played Aimee Semple McPherson, the charismatic religious leader. Dunaway as Sister Aimee: onstage in front of her flock, arms thrown exultantly heavenward, face illuminated by holy passion, possessed.

On screen, Dunaway plays women with power, power at the edge. She is, of the four American women superstars—Barbra Streisand, Jane Fonda, and Diane Keaton are the others—the only tragedian. And the most actress-y; the others are alloys—singer-actress, activist-actress, comedienne-actress; Dunaway's image is undiluted actress-actress. Even in a recent advertisement, part of a series that confers the label of "legend" on its models, Dunaway creates a drama rather than merely dazzling with a smile. (She sits on the floor—was she thrown to the floor? Wrapped in a fur coat, pressing the collar closed with a hand at her *(Continued on next page)*

A searching look inside the American dream: a unique actress's world

FAYE DUNAWAY
THE WOMAN BE

HIND THE FACE

Terry O'Neill © DONA



AT IRELAND'S BAY OF DINGLE *Faye Dunaway recalls "the venturesomeness of my family."*

throat—is she naked beneath the coat? She looks threatened—has she been kidnapped? Is she being held by the police? A crisis, certainly, but she will not break; she will prevail.)

"Capricorns are tenacious," she laughs at one point, making the last word an event, sensual, a tiger bite.

"You find me at a real point of transition in my life."

The transition is most tangible in her apartment. Dunaway lives on New York's Upper West Side, in a twentieth-floor apartment with a stupendous view of the city. Designed by architect Charles Gwathmey, the shell of the apartment is starkly, glamorously modern: mostly bare white walls; glints of steel and chrome; black slate-tiled floor; the swoop of a long curving wall. Faye Dunaway has West Side'd it up, however, putting a twister in Gwathmey's sense of order. She has thrown a reddened fur blanket over the back of a white couch, for example. She has layered an old red velvet drape on the banquette which is piled with neat stacks of prints, books, papers, funky treasures—this is her equivalent of an attic. A chrome lounge chair is heaped with old, odd hats, some feathered. Her Oscar stands with great hauteur next to a small dish of porcelain flowers, a carved wooden angel. ("You'll find me a mass of contradictions.")

About a week later, the apartment is transformed. Plasterers and painters have been and gone. Sixty prints, photographs, posters have arrived from the framer and mask every bit of wall. The banquette is immaculate. Antiques are here and there—a Pembroke table, a display case originally used for candies and now stocked with bric-a-brac, a Chesterfield couch. There are colorful small pillows tucked into every corner. Gwathmey's vision—the fantasy of a younger Faye Dunaway—has yielded to the nesting urge. "I'm making

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Terry O'Neill © DONA

"I maintain my freedom by keeping as open as a child, as shrewd as an explorer"

"FROM PRIVATE PERSON TO PUBLIC IMAGE": *from her [illegible] ment (above) to Beverly Hills (below), the morning after Faye Dunaway won the Oscar for her role in "Network."*





"FASCINATION *with the present moment is the artist's joy"; above, a moment on the Common in Boston. Faye Dunaway lived in this city for several years and returns regularly to see (below) "my best friend," William Alfred, Harvard professor and playwright who wrote "Hogan's Goat." Left, in her New York apartment, wearing one of the vintage hats she collects.*



Terry O'Neill © DONA

DUNAWAY

THE FACE IN THE DARK

By Elizabeth Hardwick

"What I always thought the finest thing in the theatre, ever since childhood and even now, is the *chandelier*...."—Baudelaire

A film star is not a character in a book, not a writer with his text to be thought about, not a personage in history fixed by the glue of biography, not one of Byron's mistresses who wrote and received letters. A living film star is someone of great visual interest who fills the space on the screen with a certainty of placement and look. With women stars, the *face* is content, symbol. It reveals and conceals; and, it seems to me, once imprinted upon the mind in a vivid way, it refuses to change its meaning.

A star has played roles, tinting them all with her name, a name chained to the face. A strength of impression makes one a star and there is a certain inflexibility connected with film stars. The hardened, fixed image, so difficult to come by, is a sort of finality and the image goes through its life, its roles, now here at home and now a princess in Russia, poor for this moment and wearing jewels and furs in the next turn. But it is the star cast in stone we go to see again and again—all quite different from the stage with its distances that blur and mean that the actor must with each entrance recreate himself.

In *Network*, Faye Dunaway played a woman of villainous ambition. She was extraordinarily *high* on power—and very, very thin. In the author's conception, a pomade of old character ideas flattened the skull of the film. The female television executive, Faye Dunaway, slid back and forth on the oil like a watchful, greedy cormorant. The relentless forage will not leave the dark, industrious bird much time and thus it cannot be associated with habits of love or reciprocity. That was the sentiment. The punitive results of ambition are not creditable to reason or to experience, but if a woman were to be a fierce television executive, the choice of this star in no way violates our idea, our film idea, of Faye Dunaway.

In *Chinatown*, the star was thrown into hermetic immobility by being charged to bear, as if in a *(Continued on page 307)*



"IN FILM, *light charges the passing moment with the glamour of illusion. As Elizabeth Bowen wrote, 'Illusions are art for the feeling person, and it is by art that we live, if we do.'"*

"With film stars we never know if we are looking at rouge or blood"

Princess Firyal of Jordan, sister-in-law of King Hussein, the striking, raven-haired beauty below, is a very modern princess — an independent woman who is an artist, mother of two sons, and deeply involved in improving the quality of life for the villagers in her country. Two months of the year the Princess lives near Paris, where, in a sunny garden duplex apartment in Neuilly, looking out on the trees of the Bois de Boulogne, she entertains friends at small dinner parties followed by backgammon — one of her favorite games — and listening to music. With the help of designer François Catroux, this *pied à terre* is just as she wanted it: "peaceful, relaxed, comfortable, and very easy to run. Each time I return, it's exactly the way I left it." Because the apartment faces a garden, there are large splashes of green throughout so that "the interior harmonizes with its surroundings."

ROY

Living room, library, and dining room all share the garden view through huge windows, glass doors, and lead into one another to give this small apartment an uninterrupted feeling of space. François Catroux, who started this new trend of opening up free-flowing space in Parisian apartments, devised sliding straw screens outlined by bleached green wooden frames to provide privacy, to regulate sunlight. In living room, *right*, in front of screens, a low carpeted platform serves as extra seating and as a table to hold part of the Princess's treasured collection of eggs in marble, metal, china. Above sofa: Princess Firyal's own painting of horses. On a Plexiglas base, left: Roman torso.

Princess Firyal's duplex garden apart

Horst

AL MODERN

ment outside of Paris

Garden's color

The library, *left*, one step up from the living room, is a cozy gathering place for friends, a place to relax with books, magazines, the Princess's favorite classical music. On the shelves, some of her shells—the major part of the collection is at the Royal palace in Amman—I just brought a few of the larger, less fragile ones to Paris. The large comfortable chair covered in white wool was designed by W. Platner. Green lacquered coffee table by François Catroux. Green and white geometric fabric by Le Manach covers the sofa. Over the sofa, screen from the nineteenth-century Beurdeley studio in Japanese style. The large sculpture, right, was a find brought back from Thailand by the Princess. The boudoir, *above*, doubles as the Princess's office. Glass doors open onto a deck filled with potted trees. Indoor greenery: green and white fabric used in a tented effect on the walls, laminated onto the Parsons table and covering the sofa that can serve as two guest beds, lacquered desk, chair

Because the Princess prefers to entertain only a few guests, the dining room table, *right*, seats no more than eight. "I always serve Jordanian food," explains the Princess, "because it's a delicacy that people can't get elsewhere. I make the salads myself—lots of parsley, mint (that's very typical), tomatoes, and other vegetables." Table setting: Porthault cloth and napkins hand-embroidered with vines, green crystal grapes as a centerpiece and surrounding the bases of the candlesticks. The Royal china: white plates rimmed in green and gold, the Royal crown in gold. Green suede screen on back wall holds a collection of engravings of Jordanian scenes, by David Roberts.

link: green in every room

Horst

HYPNO

Exploding the old myths shows how modern science can use this mind-releasing technique to help you to control tension, pain, fear, dependence

In a pain clinic at a major New York City hospital, a physician trained in hypnosis helps a cancer patient to control her pain. Within a few weeks, she is able to get along with much less medication than before, although her medical condition is unchanged.

In a dentist's office in Detroit, a dentist who has had special training in hypnotic techniques helps a patient with an overwhelming fear of drilling to cope with necessary root-canal work. Formerly, a general anesthetic was needed to allow that patient to have a simple filling.

In a state mental hospital in Massachusetts, a psychologist with special skills in hypnosis works with a psychotic patient to help him to distance himself from the voices he constantly hears in his head. The patient will need fewer tranquilizing drugs and will be much more amenable to psychotherapy than he was before the hypnotic sessions.

In a psychoanalyst's office in Chicago, a neurotic patient is helped with hypnosis to remember the childhood trauma that caused her problem in the first place. The analyst is able to accomplish in weeks what, without hypnosis, might have taken months or even years to uncover.

In a group meeting in Dallas, a number of patients with severe hypertension are helped by hypnosis to overcome their need to smoke cigarettes, a habit that is aggravating an already dangerous health problem. In addition, they are also taught to relax sufficiently, with hypnotic suggestion, to bring their blood pressure down at least temporarily.

At a police station in San Francisco, a detective, assisted by a psychologist, helps a witness to remember the last three digits of an automobile license plate. The witness saw the car fleeing from the scene of a crime, but was able to give only a vague description of the vehicle and could recall only the first two digits on the license plate. With hypnosis, he is able to give a much more complete description of the car and to recall all the numbers and letters on the plate. With this information, the police are able to find the car, search it for evidence and arrest the driver.

Hypnosis has recently moved from the vaudeville theater and the charlatan's bag of tricks into the forefront of medical science. By 1978, more than fifteen thousand physicians, psychologists, and social workers had received advanced training in hypnotic techniques and were using them regularly in their clinical practice. New York City Institute for Research in Hypnosis now trains more than five hundred professionals a year. There are two major medical journals devoted entirely to hypnosis and university-affiliated clinics and laboratories are generating an increased flow of doctoral dissertations on the subject every year. What's more, some of these institutions are receiving grants from governmental as well as private sources to study the complicated physical and psychological phenomena of the hypnotic state and to experiment with increasingly sophisticated application of hypnosis in clinical and legal practice.

Until this decade, hypnosis had a checkered history. Its use is as old as recorded time. In Egypt, the power of hypnotic

Myth: Hypnosis works best with gullible, weak-willed persons with low IQs.

FACT It is impossible to predict who can be hypnotized and how deep a hypnotic state an individual can reach without first attempting to hypnotize her or him. There are a few guidelines the experts can use to predict hypnotizability (or "talent for hypnosis," a preferred term), but these bear no relationship to such characteristics as intelligence, strong-mindedness, or skepticism.

Generally speaking, persons who are imaginative and who are able to lose themselves in some activity that truly fascinates them seem to have a greater hypnotic potential than the more pedantic and literal-minded. Experts rate ability to be hypnotized on a scale of one through five. Those who rate one are probably difficult to hypnotize and will, at best, only experience slightly heightened receptivity. On the other hand, fives, after very little practice, can often manage to hypnotize themselves. Some can experience such a deep state of altered consciousness that they are able to withstand surgery without chemical anesthesia. Such individuals are rare, however. Most of us fall in the two to three category which makes it possible to accept hypnotic suggestions of a less drastic nature than total pain control.

Myth: As with most learned skills, practice makes perfect. The more often we are hypnotized, the more "talent for hypnosis" we will acquire.

FACT The talent for hypnosis seems to be inborn, like blue eyes. John H. Kihlstrom, Ph.D., department of psychology at Harvard Uni-

NEW MEDICAL SKILL

By Ellen Switzer

suggestion probably played an important part in religious services. It's certain that those who sought help from Greece's Delphic oracle came under the influence of hypnotic spells when they described the "intoxicating vapors" that surrounded the shrine of Apollo. The legendary Merlin of King Arthur's Court practiced hypnosis as well as astrology, and he apparently put on as good a show as today's best vaudevillian.

The scientific history of hypnosis began in the eighteenth century when a Viennese physician, Franz Mesmer, used "mesmerism" to treat his patients. Because of his mistaken belief that he was using some kind of occult force, which he termed "animal magnetism," that supposedly flowed between him and his patients, his theories were soon discredited, although the phenomenon of hypnotic suggestion continued to fascinate scientists for the next two hundred years.

The term "hypnosis" was coined more than a century ago by a Scottish physician, Dr. James Braid, who derived it from the Greek word *hypnos,* which means "to put to sleep." Dr. Braid himself later came to the conclusion that his first impression, that the hypnotic state and sleep were in some way connected, had been incorrect. He tried to change the term to *mono ideism* ("one thought"), which much more accurately describes what actually happens to the subject under hypnosis. Unfortunately, the first name remained in the language, confusing subsequent generations of researchers.

It seemed as if every group of scientists tackling the subject first had to become convinced that the hypnotic state did not relate to sleep but to a form of *super-concentration,* during which the subject is able to focus on one preprogrammed idea or series of ideas to the exclusion of everything else, including stimuli from the outside environment. In other words, rather than promoting sleepiness and lack of concentration, hypnosis generally induces a form of intense and concentrated awareness. Even though most trained hypnotists begin their therapy by teaching the patient how to relax completely before hypnotic suggestions are given, brain-wave graphs show that mental activity under hypnosis is entirely different from those recorded during all phases of sleep.

Because of the great interest shown by professionals in the whole area of hypnosis and hypnotherapy, the Institute for the Study of Human Knowledge, in cooperation with the Albert Einstein School of Medicine, this winter sponsored a two-day symposium in New York City which brought together more than two hundred physicians, psychologists, nurses, dentists, and lawyers to discuss with outstanding experts in the field the latest research and clinical data on hypnosis. The scientific papers were followed by lengthy question periods and small group discussions. It turned out that many of the professionals who came to learn from the specialists in hypnosis shared a number of mistaken beliefs and ideas with the general public. Below are some of the most prevalent myths discussed at the symposium, and the facts as presented by the experts and supported by latest research data.

versity, pointed out that, for ones and twos, repeated attempts at hypnosis were probably not helpful. "Some people are simply more difficult to hypnotize than others, and there is no way we know ot to teach them to enter an altered state of consciousness," he said.

Myth: The most effective hypnotist is a charismatic Svengali-like figure who uses all kinds of tricks (like a ticking metronome or a flashing object) to put the subject "under."

FACT The personality of the hypnotist is only relevant in that she or he has to win the subject's trust. Even a subject with a rating of five probably can't be hypnotized by someone whose motives she or he suspects. What's more, there are now real questions about whether many of those who can be hypnotized deeply even "go under" or experience a trance at all. Theodore X. Barber, Ph.D., director of psychological research at Cushing Hospital in Framingham, Massachusetts, and at the Medfield (Massachusetts) Foundation, who is one of this country's most outstanding practitioners of hypnosis, believes that very few subjects actually experience anything like a trance. "Most just feel relaxed and a heightened sense of susceptibility," he says. Dr. Kihlstrom agrees.

On the other hand, Erika Fromm, Ph.D., a professor of psychology at the University of Chicago, and clinical editor of the *International Journal of Clinical and Experimental Hypnosis,* talks about "hypnotic trance" when she tells of patients who, after being hypnotized, reveal material from their unconscious sooner than unhypnotized patients.

Most experts agree that we don't know exactly what the hypnotic state is, and whether it varies from person to person. Experts at the New York meeting agreed to disagree and eventually referred to a person who had been hypnotized as "experiencing an altered state of consciousness," thus avoiding the trance controversy.

Myth: Anyone who is questioned under hypnosis will tell the exact truth.

FACT Subjects under hypnosis will probably tell the truth as they *perceive it.* That means that someone who is an unreliable witness without hypnosis bcause she or he does not observe or hear correctly will most likely be equally inaccurate when hypnotized. Two recent police cases illustrate this point. In one case, the hypnotized witness was helpful; in the other, almost disastrously incorrect.

(Continued on page 308)

Good day... good night and good luck

OLÉ!

GO CASUAL

PARIS/MILAN
SPRING



. . . WITH A NEW
THINKING ON COLOR . . .
A NEW SLANT
ON NARROWNESS . . .
AND A NEW JACKET
THAT SETS THE PACE

Giorgio Armani's hit jacket, opposite, sums up the new casual. The soft, small "flyaway" shape . . . the tomato-red color . . . the silky suède. To wear anywhere . . . over anything. Starting with his olive suède above-the-ankle sarong-pants. The jacket, about $590. Pants, about $545. Bergdorf Goodman; Ultimo; Charles Gallay. . . . Gianfranco Ferre. Remember the name! He did modern at its best . . . with wit, real style . . . but a light touch. Here, his "dressed-for-evening" . . . a navy-blue (the blues are back!) smidge of sweater, midnight-blue pleated trousers, a navy shawl. Sweater, about $525; shawl, about $675. Both, lambswool/cashmere. Trousers, silk crêpe de Chine, about $450. Barney's, NYC; John Wanamaker; Ultimo; Lina Lee, Beverly Hills; Holt Renfrew of Canada. . . . For this sophistication . . . not shy makeup . . . bright but clear color. On the mouth here, Orlane's B-21 Treatment Lipstick in Tourmaline. Hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages.

Arthur Elgort

PARIS/MILAN SPRING



Talent for tailoring, opposite – Basile "turns" the line of a Chesterfield to hold a woman's body in a way that's attractive, striking . . . in white over plum/rose/yellow printed rayon/ silk. Coat, of wool gabardine, about $815. Blouse and skirt, about $730. To order at Bergdorf Goodman. At The Twenty-Four Collection, Miami; Hattie; Ultimo; Neiman-Marcus; Holt Renfrew of Canada. . . . This page, to watch for: the new use of blue – with black! Gianni Versace's indigo suède jacket, with all the ease of a long sweater, over black jersey trousers and a deep-V'd sleeveless white jersey blouse. Jacket, about $807; pants, about $222; blouse, about $135. Late March, Nan Duskin; Garfinckel's; Claire Pearone; Marshall Field; Frost Bros. Hair, Howard Fugler; makeup, Alberto Fava. Accessory information, next to last pages of this issue.

night and day...

CASUAL GOES!



PARIS/MILAN SPRING

The way Yves Saint Laurent balances a clean line, close to the body, with ease – this page: you see it in his "nautical" group this season, in his navy wool jersey suit – with a shirt-y jacket – and white silk crêpe de Chine blouse, sailor-tied. Saint Laurent Rive Gauche jacket, about $370; skirt, about $330; shirt, about $265. At Saint Laurent Rive Gauche Boutique Femme, NYC; Montaldo's; Halle's; Jacobson's; Dayton's; Frederick & Nelson. Here and on the next four pages: hair, Christiaan; makeup, Alberto Fava. Accessories, next to last pages.



The single element key to the best new dressing: a jacket with all the smallness and precision that "finish" a look. Left, Courrèges does a jacket in baby-blue cotton velvet with button lapels . . . with black wool/polyester gabardine pants and a white cotton sweater. Jacket, about $340; pants, about $180. At Courrèges Boutiques.

night and day... CASUAL GOES!



Arthur Elgort


Arthur Elgort



You live "easy" . . . why not dress "easy" . . . even for dinner? Simple, slide-y shapes . . . looks that turn on color, fabric, a special jacket. The way André Laug does it, opposite. An off-white georgette halter . . . slim off-white cloqué pants . . . and a gold-stitched, red cloqué jacket that can move around your wardrobe, around the seasons. All in silk (Taroni/The Ideacomo Group). Jacket, about $700; halter, about $550; pants, about $700. Bergdorf Goodman; Nan Duskin; Westmoreland's, Sarasota, FL; Martha, Palm Beach and Bal Harbour; Claire Pearone; Neiman-Marcus; Holt Renfrew of Canada. . . . Pared down, minimal . . but this look couldn't be missed! Right: Ungaro's narrow, short skirt . . . in curry-colored silk-satin. The least top . . . a silk scarf tied on one shoulder. And the least expected jacket . . . fine menswear wool gabardine, multi-striped. Skirt (Braghenti/The Ideacomo Group), about $375; scarf, about $125; jacket (Pecci), about $425. At Emanuel Ungaro Boutiques. Also at Barton/Sligh's; Neiman-Marcus; Neusteters. Accessories, next to the last pages of this issue.

night and day...
CASUAL GOES!

If you like the shape you're in . . . you'll love this dress! The barest, body-hugging black crêpe . . . from Givenchy, left. And the smallest, close-at-the-waist white crêpe jacket . . . to wear over the dress, a skirt, bare skin. For Nouvelle Boutique. Turnout, about $815. Of acetate/viscose. Bergdorf Goodman; Givenchy Boutique, New Orleans; Jacobson's; Neiman-Marcus; Frederick & Nelson. . . . We could call this Dior dress, opposite, a shirtdress . . . but that would shortchange it! There's the surprise of seersucker in silk . . . the freshness of white . . . the news of the shorter – just over the knee – length. Canepa silk/The Ideacomo Group. About $795. Bergdorf Goodman; John Wanamaker; Saks-Jandel; Sakowitz; Neusteters. Accessories, next to the last pages.

night and day...

CASUAL GOES!

VOGUE
PATTERN
1884

VOGUE
PATTERN
2137

START WITH THE RIGHT FABRIC

VOGUE PATTERNS

THE NEW JACKET IDEA



To sew now – the jacket – the year's hottest look. Smaller, shorter, wrapped on the body. In every texture – here, two of the best. . . . Crisp navy linen, left – the pared-down jacket over a matching narrow, side-slit skirt. And the contrast of a white crêpe de Chine pullover blouse – the cleanest "suit" look for day. Jacket and skirt, Vogue Pattern 2137 by Anne Klein. Linen/polyester fabric, Hamilton Adams. Available at Bloomingdale's; Sakowitz; Bullock's, Pasadena. Blouse, Vogue Pattern 1884 by Calvin Klein. Silk crêpe de Chine, to order at Maxine Fabrics, 417 Fifth Ave., NYC 10016.

Above: A jacket – a fabric – that goes with everything. White Ultrasuede, here over slide-y black charmeuse tapered trousers and the barest, thin-strapped camisole. Jacket, Vogue Pattern 1608 by Dior. Skinner Ultrasuede Fabric from Springs Mills. Bloomingdale's, Sakowitz; Bullock's. Camisole, Vogue Pattern 7344. Trousers, Vogue Next Pattern 7215. Silk charmeuse, American Silk Mills through Logantex. At Altman's. Watch, les must de Cartier. Hair, Jacques Corsia: makeup, Shelley Durham. Accessory and pattern information, next to last pages of this issue.

...AND A JACKET GOES ANY SEASON...ANY HOUR!

Erica Lennard

wines

Our expert's guide to fearless wine-list reading

By Barbara Ensrud

I'm constantly on the lookout for adventuresome restaurant wine lists. Those of us who like good food for not a lot of money can find it at any number of modest bistros, but too often the wine list is a bore as well as overpriced. The obligatory Pouilly-Fuissé and Châteauneuf-du-Pape that greet us everywhere are $15 a bottle today. Even Beaujolais, now $9 to $12, is no longer the bargain it once was.

How nice instead to see a good Maçon Blanc or Pinot Grigio from Italy, a dry Chenin Blanc from California like Simi's 1977 or Sterling's 1976, a Fetzer Zinfandel, Spanish Rioja, or Chianti Riserva, all of which can be offered at $7 or $8 and the restaurant will still make a profit.

There is no formula for a good wine list and quantity has little to do with it. The list may offer a hundred wines or a dozen, but the secret to a great list is an owner who tastes the wines before he buys. A good list also should offer one or two interesting wines that customers may not yet know.

Italian restaurants, for example, need not be content just with Soave, Valpolicella, or Chianti Ruffino, good as they are, when so many other delightful Italian wines are now available—Lugano, Vernaccia, or Pinot Bianco among the whites; Spanna, Cabernet-Franc, and Montepulciano among the reds. Modesto Lanzone in San Francisco has one of the most comprehensive Italian lists I've seen. So does a little restaurant in Queens, NY, called La Stella.

The most notable trend on restaurant wine lists is the growing preference for California wines—outside California, that is, where they've always been loyal to their own. "Americans are becoming chauvinistic about their own wines," says Kevin Zraly, cellarmaster and wine buyer for Windows on the World atop the World Trade Center in New York City. "Over 40 percent of my sales are California wines and I expect to make it 60 percent in 1979."

The big push for California wines in the East really began at The Four Seasons restaurant in New York City. Paul Kovi was one of the first to recognize the excellent wines from newer California wineries. This month marks the fourth year in a row for The Four Seasons Barrel Tasting, a great spring event in New York. Barrel samples of Chardonnay, Cabernet, Zinfandel, and other top varietals from the 1978 vintage will be presented by fourteen winemakers. Thousands try to attend; only a couple of hundred fortunate souls succeed.

E.F. Barrett & Co. on New York's East Twenty-second Street, just converted to an all-California wine list and worried at first about customer response. They are selling more wine than ever before, however. Co-owner Eugene Fracchia has made sure that his very young staff tastes everything so that they can enthusiastically recommend a Spring Mountain Cabernet to go with the rack of lamb or a Joseph Phelps Syrah with something sturdier.

Catering to wine lovers has become stylish as well as profitable and it's due in large part to such innovative restaurateurs as Paul Kovi, Joe Baum of New York's Windows on the World, Narsai David of Narsai's in Berkeley, Lester Gruber of the London Chop House in Detroit, Warner Leroy of Maxwell's Plum and Tavern on the Green in New York City, and a few others who consider the wine list as important as the menu.

"The secret to a great list is an owner who tastes before he buys"

Narsai David, who has probably the most extensive collection of old California vintages anywhere, takes at least as much pleasure in bringing forth some of his cellar treasures (like one of Joe Heitz's first Cabernet Sauvignons or Louis Martini's delicate Moscato Amabile) as he does the provocatively delectable creations he and chef Bernard Meylan devise.

People don't flock to Windows on the World just for the view, sensational though it is. Windows sells more wine than any restaurant in the world—over ten thousand bottles a month. At The Cellar in the Sky, a sort of inner sanctum for oenophiles at Windows, five superior wines are preselected to accompany a sumptuous seven-course meal, all for the price of $50 per person. The night I was there we had a very rich and full-bodied Meursault Genevrières 1975 with the striped bass *en croute*, Clos du Val 1975 with the breast of pheasant, Léoville-Las Cases 1966 with the cheese, and a *Beerenauslese* with the pomegranate bombe—an almost surfeit of superlatives.

Even less exalted lists, however, sometimes have serendipitous selections. La Residence, a small elegant restaurant in New York's East Eighties, features game in season and superbly prepared fish—the 1972 La Tâche is available here for $42.

Restaurant wine cellars are often repositories for wines no longer available anywhere else. Great restaurants like Lutèce and La Caravelle, in New York, Scandia in Los Angeles, Antoine's in New Orleans have the only stocks of old and rare vintages that can be sampled by the public. The cellar at New York's "21" Club, a relic of Prohibition days, is legendary for its glorious depth of great Bordeaux and Burgundy vintages, admittedly dwindling from the onslaught of knowing wine lovers but still impressive, and at amazing prices in some instances.

Ordering wine in a restaurant ought to be fun rather than feared. What I would like to see more of is wine specials that encourage people who like wine but don't know a lot about it to be more adventurous. A restaurant might feature a wine that complements a particular menu specialty, for example. Or break open three or four bottles on a given evening, offer them by the glass, and charge a little more. Restaurants hesitate to do this for fear the rest of the bottle will go to waste. But that isn't likely to happen if the customers know such wine is available, and it's a good way to interest people in wines they've never tried before.

Maybe the new wine bars are heading us in this direction. They offer a dozen or so wines by the glass and a supplementary list priced reasonably enough to encourage experimentation. Check out the London Wine Bar when in San Francisco, or Pearl Alley in Santa Cruz, or Le Grenier à Vin in Georgetown. In addition to The Wine Bar in SoHo, New Yorkers now have Claret's, a cozy, inviting spot on East Sixtieth Street, the only wine bar to offer complete meals.

House wines—those offered by the glass or carafe—are the least interesting, for the most part, unless the owner has taken pains to seek out better ones like: Foppiano Chablis, Père Patriarche Blanc, or Soave. I have seen Côtes du Rhône and Pedroncelli's Sonoma Red offered as the house red, commendable alternatives to the usual jug Burgundy. At $4 or $5 the carafe, a house wine may be adequate; but often, for a couple of dollars more, you can have something with much more style and personality.

I'd also like to see a wider choice of sweet wines and after-dinner drinks. Sometimes, I prefer just to have a glass of Madeira or port for dessert, or maybe to share a half bottle of Sauternes, Edelwein, or Moscato d'Angelo. Holbrook's, a new restaurant in Manhattan, encourages after-dinner lingering. A generous snifter of Hennessy Extra, one of the finest Cognacs, is an enticing $4.25 here ($15 elsewhere) and a specially built humidor houses an array of hand-rolled Havanas that would put Dunhill's to shame.

Half bottles of wine, incidentally, are seen less and less, which is too bad. If two of you are having both fish and meat, rosé can be a poor compromise. A half bottle each of red and of white might be a better solution. Claret's has an interesting policy regarding halves. They don't stock them: but any bottle on the list will be decanted on request, half of it available at half cost plus fifty cents.

Oases for wine lovers are also cropping up in the hinterlands. Most wine enthusiasts have heard of Bern's Steak House in Tampa, with its twenty-five-hundred-page *carte des vins* chained to each table. I still hope to get there and see it with my own eyes. ▽

DUNAWAY—THE WOMAN

(Continued from page 280)

this a real home instead of a place to camp in. It was a business apartment when I wasn't really living in New York. Now, I'm very much a New York resident."

Q. Why not Hollywood?

A. I prefer the East, the vigor and energy. Hollywood's like a small Southern town.

Faye Dunaway is from a very small Southern town. Bascom, Florida, is half an hour from the Georgia border, "so that's counted as Florida or Georgia Cracker." Her speech retains its Southern clarity, with occasional peach-fuzzing of words (her dentist, she says, is "meticulous and thurrah").

Like many people, she sees, in a story about her birth, the beginning of an explanation of her life, a seminal motif. We are talking about the American dream, and her life as an illustration of that dream, and she's saying that "silly" as it sounds to her, still there's something in the fact that "I was three months premature, born at home, kept alive by my mother's love, I firmly believe, with a prayer and a hand over her heart, and a lot of will and determination."

A word she uses a lot: "spunky." Her mother's word. (The Southern girl's romance with her mother must be the envy of every Northern mother.) "She's the spunkiest woman I've ever met," Faye says of her mother. "She was not a stage mother by any means, but she was totally seduced by what you'd call the American dream." What the Dunaways called the American dream was a belief in limitless possibilities and, for impetus, the desire to "raise yourself in the world, to go beyond what everybody in our world was doing. My brother and I," she notes, "were the only two in our family to finish college." (Mac Dunaway recently opened his own law firm in Washington, DC.) Taking on the heartiness of a Marine recruitment officer, Faye says, "The American dream is: 'You can be from the wrong side of the tracks, but you can make it, kid.' And I am from sort of the wrong side of the tracks." Her father was in the Army, uprooting his family every two years and putting them down in Arkansas, Texas, Utah, and Germany, until he and his wife divorced when Faye was thirteen.

Maybe in every highly charged life there is a pocket of grit, an irritant that spurs one to an extra bound of energy and consolidates will. The next four years of her life, Faye recalls as gritty. The abbreviated family settled in Tallahassee. Once again, Faye was the stranger, adjusting to the divorce and "with a low family income, trying to keep up with the society of a teenage girl in a very small cliquish Southern town."

Faye succeeded in every way, becoming a cheerleader, voted most popular, winning a scholarship to Florida State University, then transferring to Boston University where she graduated with a BFA in theater. Offered a Fulbright to study at the Royal Academy in London, she chose instead to join the nascent Lincoln Center Repertory Company; at the time, the most exciting development in American theater.

Not much experience with failure, I note.

"Right," she grins her spunky grin. "I don't intend to fail. I never set out consciously to conquer, but it seems to me you try to live as happy a life as you can and if you're not happy, just the instinct to survive and prevail, as Faulkner said, leads you to change the circumstances that are dragging you down. I think there's an instinct in everyone to say, 'Wait a minute, wait a minute!' " she laughs dryly. "And I did. And during that four-year period, it was brought home to me resoundingly that if anything was going to be done in my life, it was I who had to do it. And then I did set my jaws and become very determined. I think the earlier you can realize that, the better. Because it is finally up to you. And it takes knowing what you're looking for in order to find it."

Q. When did you know you wanted to be an actress?

A. Always.

According to her grandmother, now in her eighties, Faye knew when she was five years old. "Like many children, I was raised partially by my grandmother, and I used to sleep with her; and, at night, she tells me, I would whisper in her ear, 'I want to be an actress.' "

"I've spent a lot of time getting ready to begin"

A "freeze-frame" memory. "I was seven or eight, standing on the walkway to our house in a strapless dress and with upswept hair, pantomiming a hillbilly song called 'Doin' Fine.' " The only lyrics she remembers, she says smiling, is " 'Doin' fine, doin' fine, I'm doin' fine.' "

Consider this her theme song. At one point during the interview, Faye traces her history—as though plotting a movie of a woman's rise to success—as "a process of acceleration from 'Doin Fine' to scholarships to theater to Lincoln Center to Broadway. And then—movies. Two movies. Third movie—stardom—film stardom."

The Broadway play was *Hogan's Goat*. And the third movie was *Bonnie and Clyde*.

"I had a lot of blessings on that part," she says. "A young woman who was frustrated and wanted to break out," she sighs as though the bars are blocking her view now. "And broke out and loved somebody, and finally realized that she hadn't broken out at all; she just went to another prison. That's not true of me, letter for letter; but, in some way, I mixed with the character and it worked."

Director Arthur Penn fought for the still-unknown actress to win the part. "He'd seen something in me the first night I auditioned for him, something that was Southern, and somewhat reckless, but also *knowing*."

Q. What I see in many of your characters, beginning with Bonnie, is hunger.

A. Oh yes, she was starved.

Q. Do you think of yourself as a hungry person?

A. (She is silent for a few seconds.) Yes, in a word, yes. I have appetite, enormous appetite, even hunger. I mean, I'll always be a girl from the South trying to make good. God, I'll probably cringe if I ever see that in print, but it's true. I mean, I do too much, I overdo—that's one of my main problems as an actress. I have to pull back. I'm gaining success in that area—more in a way than I am as a person, though I'm also gaining success there—but I'll always essentially be that.

She is reflexively, perhaps superstitiously, positive and optimistic. She edits her speech as though what she says is what will come to pass. Which may be the case.

"I've noticed recently the extent to which I say, 'Did I do that well?' " Her expression is chipper, face raised as though to be kissed. "It's somewhat like a child really, because I ask for it when I want it. I suppose I do need a lot of praise, which is probably the first step towards not needing so much."

I am seeing two faces of this woman. One is the actress—queenly, in control, adult. Second, the Southerner—childlike, extremely vulnerable, porous. Probably, it is the Southerner whose delight in doing well is so transparent (you see the sunny face of a much-loved child: "I was a favored child, a spoiled child in many ways, made a great fuss of, and when you haven't earned the fuss—and how much can you earn it at the age of five or six?—it makes you feel guilty"). And probably it's the Southerner who seems to want to do not only her best but *the* best, to give her all. (One of the centrally placed pictures in her redone apartment is a head shot of Billie Holliday, singing with her eyes closed, mouth wide open. This is a photograph of a performer giving her all.)

Even talking now, Faye Dunaway is working terribly hard. You can feel her reaching, straining towards an answer. Her hands gesturing, fingers wringing each other; her body restless, tensely shifting positions; fingers suddenly pressing up against her eyes to block out distractions as she tracks from one thought to another. "You'll find me very labyrinthian," she says. Eventually, she wends her way out to her point, but it is a complex process. For example: I have asked her if there is a connection between her craft and her daily life, admitting that I have always thought acting skills might be handy in life—one could cry on cue or act one's way through a party.

"It doesn't work that way," Faye says. "Here's what comes to my mind. Shirley Booth once said that when she acted was the time she felt most alive. In my experience, that's not so off base. There are a number of reasons for it. Now, keep me to my point, because I want to come back, but one reason is it's just fun."

Here she picks up speed, and caught by her idea, and her passion for the subject of acting, she races on. "I mean, you do what you do because you enjoy doing it basically and you may go crazy and nuts and say 'What the hell am I doing? Maybe I should do something else.' Which is the question I used to ask myself frequently when I wasn't understanding a part or when I was in agony trying to cry on cue. And my doctor [her psychotherapist] at that time, God bless him, said, 'I think that's a perfectly

(Continued on page 304)



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DUNAWAY—THE WOMAN

(Continued from page 303)

valid question. I think you should ask it. But not now when you're in the middle of trying to do it.'" She is laughing. "And I would look at him crooked and keep trying."

A second's pause. "Of course, when we don't have the pressure of really sweating and working on something, it's very easy to answer the question with, 'I don't want to do anything else.'

"Anyway. Where was I?"

Acting in life?

"Yes. And the second thing, the unfortunate thing, is that sometimes actors are able to be their freest only when they're playing a character. That happens to me many times, though I'm working on leveling that out so I can be just as free when I'm Faye; but in life, I can't even answer the phone with an English accent or pretend to be my housekeeper Mary McGuirk. If I go to a party, I still have to jump that little hurdle of fear—and I'm doing it better, I'm talking to myself more—but I still have to overcome questions like, 'Am I going to look like the Faye Dunaway they think I ought to look like? Will I be bright enough? Do I know enough about politics?'

"You're constantly saying, 'Will I—as a human being, on my own, naked—measure up to what *they* think I ought to be?' And that old tyranny of what *they* think is a kind of occupational hazard. *You* go to a place and people say hello and they've never seen you before. But I'm going in there and they're saying, 'Oh, I thought she'd look different.' A woman who was an editor said that in private life I looked like a nanny, because I don't have the patience to get done up like a movie star, and most actresses in my generation don't. But people will bewail the loss of those dear dead days when movie stars were movie stars. Anyway, I am apt to have very human responses which are aggravated by the fact that I'm recognizable."

Q. Why don't you wear makeup?

A. Because I have to wear it in my work. I can't stand to put it on—you feel it in your skin. I think I prefer my look without makeup and I know I prefer my feeling. I never wear it. I've had . . . you know, *gentlemen callers* look askance at seeing me with makeup after weeks or even months of seeing me without.

Confusion of the star and the woman. "Mostly, I go headstrong away from being the star, everything I am in my work. But every now and again, I will notice the way I've pushed my hair back or stood at the telephone and I'll say, 'Wait a minute—that didn't ring true. That was Faye Dunaway.' I've imitated myself."

Confusion of the woman and the star. "Once before *Bonnie and Clyde*, I remember sitting in a hotel room in Beverly Hills and feeling quite lost psychically, and I got out a picture of me in a magazine and I looked at it, and there was some comfort in seeing—well, there's a likeness. You *become* that image of yourself. And that's a double-edged sword, because you and I can be having a perfectly honest conversation but, when I see what I've said in print, I'll groan—that wasn't quite what I meant. Being *set* in black and white, that's very rough for me."

The American Dream, part two. "And then when you make it, then what do you do?" Faye asks with a joyless laugh. "Then you have to come to terms with it, which is something I've spent a number of years trying to do. Because it is essentially a bottomless dream. You achieve whatever it is you want to achieve and then you see the fallibility of the plateau you thought you ought to get to. I've been going toward something else since *Bonnie and Clyde*. I said, 'Well, that's a pinnacle and I'm happy for that, but there are other pinnacles.'"

After the sensational success of *Bonnie and Clyde*, Faye "checked out emotionally," she says, and "immediately picked up the next challenge which I knew was my life as a woman." She goes on for a bit and finally I say I don't know what she's talking about.

"Yes, I'm being a little abstract. I . . . how do you say this?" She speaks as though every word were a step across a mined field. "I . . .

"I'll always be a girl from the South trying to make good"

fell in love. I . . . had a series . . . two or three . . . relationships with men. Not simultaneously, each one took me a step further. . . ." Once again, I admit I don't know what she's saying. Is she apologizing for the fact that she's had love affairs?

"No, this was just something the Southern girl went through. Well, I did sound defensive. Yeah, I think probably I was apologizing. And you know, you feel guilty when a relationship doesn't work out, so I was probably feeling some of that. But what I meant was, I've never repeated—you know how you find a lot of women who are always choosing the wrong man or the same kind of man? That was never true for me."

Dunaway has always been discreet about her personal life, and defends her right to "guard" her privacy. At this transition point, however, the wall of secrecy is especially thick. Part of the transition, one guesses, is in her marital status, which she will not, cannot discuss. ("There are people I must protect".) But she always tends to speak abstractly, she says, to avoid "being pinned down by the press." She doesn't believe in pinning down, not as an interviewee and not as an actress. Asked what her newest character—Annie Phillips in *The Champ*—is like, she sighs, "These huge questions." Her idea of a fair answer, perhaps an actress's idea of an answer, is nothing less than *becoming* the woman. "Me and my greys," she says of her balking at black and white, her insistence on complexity. "I don't see absolutes ever, usually."

She feels even more strongly about "being scrutinized," hating the moment of being judged, "even well judged." Of course, being scrutinized is one way to describe her work. "The nature of my work is that you just lay yourself, naked, on the screen and say, go ahead, take a potshot. The feeling of vulnerability goes with the territory." In private life Faye tries to control, as much as possible, the degree to which she is ob-

served. In restaurants, she will sit facing the wall rather than the room.

This is surprising. One imagines that actresses, particularly beautiful actresses, are in their element in the eye of a camera. The movie camera, Dunaway says, is tolerable because plot and lines sweep her along. But the still camera—"it's looking at you, scrutinizing you, automatically my impulse is to say, 'How am I doing?' because something rises in you, the rise to perform. And the trick is to perform without looking like you're performing.

"Part of my skill is that I manage to look like I'm not conscious of the camera, but that's technique. The feeling is the same as if I started aiming a camera at you." And she mimes turning a large, imposing camera at my face.

"You're backing up," she notes. "The human reaction is to tighten up. I know, for example, where tension collects. Here: your mouth becomes tighter. So I, consciously, as an actress in front of the camera would, relax my mouth. You have to talk to yourself and say, 'Okay, that's the symptom of being nervous because I'm being scrutinized, and I'm being judged and have to perform here.' And so you get rid of the symptom, because you can't get rid of the other thing because it's a human feeling."

Faye says that she is talking to herself more and more. In these dialogues, she reasons with herself, assuages her anxieties, gets the best from herself. She is very conscious of improving, of having worked on herself and her life, and of continuing to reach towards happiness and well-being. She has been seeing a psychiatrist—a well-known, greatly admired man more associated with academia than private practice—and "he's worked miracles with me," she says, shining, the only time she has spoken of herself in a passive role. Dunaway throws off external control and manipulation as though they were the devil. She talks about "battling constantly" with her dentist, and quizzing her doctors "deaf, dumb, and blind." She insists on signing all her checks herself—it's "comforting to know what's going on," she says, and is still a touch bitter about agents who swayed her before she was in a position to assert herself and "command" roles.

Right now, she is not working and loving it. She's taken a screenplay option on a book, wants to develop her own projects "rather than being at the mercy of what scripts are sent to me," and is watching her life come to flower. "It's been starting to happen, as they say, in the last few months. The apartment is an expression of it, I'm sure, of the way I now want to live. It's become much more personal and outgoing. I went to dinner last night in a restaurant. It's perhaps silly, but for the first time that I can remember, I sat *not* facing a wall and watched other people, and I felt completely at ease. I'm becoming much more part of the world. I've spent a lot of time getting ready to begin, and, in a sense, I feel like I'm taking off. Or, not off but *in*."

This is pretty much how she expected her life to go. "Always, somewhere in my mind, I charted my life. I can remember feeling, as a youngster, that I would not marry much before my early thirties and, in fact, that's what happened. It's a strange thing to think of someone that age *knowing*, but something in me knew, 'Well, it's going to take me that long to do everything I need to do before I really settle down.' And you find me, really, at the transition where I'm hopefully settling into my life as a woman, as an artist—but I had to do a lot of other things first: 'Well, what's that like? and what's that like?'" She mimes, looking around with her great curiosity, her enormous appetite. ▽

COLOR IN THE CLEAR

(Continued from page 240)

The clear delight of color—for eyes and lips. From the top: (1) Christian Dior's Green #469 matte eye shadow from their new Les Rhythmiques collection. . . . (2) Shiseido's Moisture Mist lipstick in Coral Frost. . . . (3) Blue #269 matte shadow from Christian Dior. . . . (4) Orlane's Beryl B-21 lipstick. . . . (5) Mauve eye shadow from Christian Dior. . . . (6) Christian Dior's Rose Blues lipstick #373. . . . (7) Estée Lauder's Carnation eye shadow from their new Patchwork Quilt Colors collection, one of four colors in a box—the other three mentioned below. . . . (8) Color Creme Moisture lipstick from Avon in Strawberry Splash. . . . (9) Estée Lauder's Country Grey eye shadow. . . . (10) Andalousite B-21 lipstick from Orlane. . . . (11) Sweet Cucumber eye shadow from Estée Lauder. . . . (12) Estée Lauder's Candlewick Orange Tender Lip Tint. . . . (13) Amethyst Velvet eye shadow from Estée Lauder. . . . (14) Pottery Pink Re-Nutriv lipstick from Estée Lauder.



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CHALLENGE OF COLOR

(Continued from page 240)

At such a subconscious level, color selection then may become an extension of a designer's personal style. Perry Ellis, for example, admits he works primarily in neutrals, as they are the shades that attract him personally. "I tend to wear neutral colors because I'm not terribly extroverted and I don't feel comfortable in bright colors —I prefer things that are rather quiet."

Geoffrey Beene agrees that strong color can be aggressive and "disconcerting," on occasion—in a business context, for example. "I think bright colors in the day can be shocking, startling—it's the difference in the way light is reflected and absorbed, a difference in the environment. I've been in Thailand and in Guatemala, where people wear brilliant pink and kelly green and chrome yellow. But American cities are not like the rice paddies of Thailand or the fields of Guatemala—strong colors do not work well in metropolitan life."

Time and again, the words designers use to describe neutral colors and the connotations of all-neutral dressing are "stability" and "strength" (think of the Wall Street "uniform"). It comes then as no surprise that an all-neutral palette, traditionally the province of menswear, should dominate fashion at a time when women are moving into business and the whole notion of what it means to be a woman is changing. Giorgio Armani calls neutrals "well thought-out" and "composed." "Wonderfully sound" is the way John Anthony describes them. Willi Smith thinks their appeal lies in the fact that they're "not threatening," that they stand for "security" and "calm." And Ralph Lauren considers neutral color "always classy, always right." Neutrals then are "safe" on the job and otherwise noncommittal.

Calvin Klein's reasoning: "Neutral colors don't offend. I think a mixture of a lot of bright colors is very flashy. I have more respect for someone a bit more subtle."

For Giorgio Armani, who boasts of his long reign as the "King of Beige," color in dressing is dictated by "a way of life: Italian women," for whom a turbulent political climate is now a fact of life, "don't want people to turn and stare at them in the street. They want to be discreet, subtle, elegant."

"A splash of color borders on the dangerous"

Having thus reduced the range of color in dressing to a palette of neutrals, which virtually eliminates color as a "variable," many designers turned their attentions to the play of texture in new and unexpected combinations. Mixing textures in ways once deemed outrageous—nubby wool knits with silk charmeuse, for instance—can still be considered "subtle" because the contrast can be appreciated only at close range.

(This working in a limited color range as a means of keeping one element "constant" in some ways parallels what has happened in the past decade in art: the Minimalist movement—in painting, in particular—is founded on much the same premise, isolating the elements of composition as a means of "celebrating" them individually.)

The designers working in strong color and brights fire a few rounds in return: Stephen Burrows thinks neutrals are "boring. The more color, the merrier. It makes clothes more like toys, which is what they should be—and it's nice to have toys in colors."

Willi Smith, whose collections for the past two years have been almost exclusively neutral, "imagined looking into a closet of my clothes—and what it needed was color. Color adds excitement, sex appeal, wit, and amusement, a certain amount of movement and freedom."

Ralph Lauren, who uses neutrals primarily for fall/winter, and brights for resort and spring/summer collections, thinks that, "since most people look sallow in the wintertime, bright color is not as effective. In the summer, your skin is tanned, your hair has highlights, your eyes are brighter, and you can hold your own against color in clothes. But, whereas brights have to be worn with a lot of style, neutrals always work—they're safer for people who don't know how to put themselves together."

John Anthony thinks so, too: "A splash of color borders on the dangerous, and you have to know how to handle it. When it comes to mixing neutrals, you don't necessarily have to have good taste."

It stands to reason that if color, texture, and line comprise the elements of design, then limiting the palette from which a designer works in some sense narrows his vision to a more "specific"—and perhaps consistent—statement. Yves Saint Laurent is one of the few designers who has not, consciously or otherwise, restricted his range of colors. "In the past I have had brights (the 'Mondrian' collection) and neutrals, and in fact there are plenty of neutrals—black, navy, white—in this collection. This season, since the shapes are very simple and unaggressive, I felt I could allow myself the gaiety of bright colors and mixtures of colors. After all, it *is* ready-to-wear, and everything comes in several colors, so the woman herself can choose how she wants to put things together. And if she doesn't want a yellow top with red pants, she can put the yellow with black or navy. Actually, this collection is a continuation of my winter one in which I used color with black. But this time, because it's spring, I liked the idea of pure color mixed with pure color—it's like a humorous wink.

If the realm of possibility in design is broader where color is concerned, it is perhaps broadest where Rosita and Tai Missoni are concerned. A single Missoni collection may begin with as many as forty colors, eventually edited to approximately twenty-eight, and a single coat or dress may include half of those. While other designers have kept a tight rein on color in order to emphasize the play of textures, the Missonis have experimented with color and texture together, as mutually dependent. "One thing that definitely influences our choice of bright or soft shades is texture, as different yarns and different textures often seem more successful in one color or another. Color and texture are the two main considerations—they are like an artist's palette, giving us a multitude of possibilities."

Even designers known for their work in neutrals are now coming around to color. Red finds its way into every Geoffrey Beene collection—an all-red dress or a "shot" of red on otherwise neutral clothes. Beene considers red a "neutral"—a color that can, in his definition, "pick up other colors." He has called on brilliant-pink linings and unexpected color mixes for evening—for surprise. Along with Perry Ellis and Calvin Klein, Beene has used neutrals for day as the "background" for a single stroke of color in accessories—a belt, a muffler, a shoe.

More and more, designers who have built their looks—and even reputations—on texture are discovering that a return to something more vibrant than beige need not give way to colors vying with textures for attention; that in the most skillful designs, color and texture are integral to the total effect.

The qualifier—always—is what is commonly called "taste," because, as Calvin Klein says, "There are no rules for putting colors together anymore. I look at the color charts and think, 'That's really a matter of having an eye, of knowing when something works.'" Perry Ellis agrees: "No rules—and what's right for me can be very wrong for somebody else." Taste being so subjective, there is consequently a good deal more risk involved in mixing colors than in mixing neutrals. The impact, however, may well be worth the risk. Saint Laurent: "I do not believe in looking like a carnival, or in what seems to be the mania to shock at all costs. . . . But I do like a little humor, something a little provocative and seductive, something

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that breaks the principle of all black or all navy being the most elegant way to dress."

Mixing color in clothes should ultimately be as subconscious an exercise for the woman who wears them as it is for the designer; to work on the basis of a color "scheme" is to contrive effects. The news is simply that color, for those who have been hungering for it, is back again in fashion, bringing with it new energy—in bright shades, in unexpected mixes that make for a kind of spontaneous combustion.

There are those who think that color's effect is palpable, that without it fashion is less than it can be. Among them, the Missonis: "Color is like oxygen—something we couldn't live without. Color gives one the opportunity to play, to change, to keep from being bored. The choice of a certain color can change your mood, make you feel happier because it's becoming and it transforms the way you see yourself." ▽

FAYE DUNAWAY

(Continued from page 283)

permanent mourning, the worst of secrets—a rape by her father that results in the birth of a daughter. The antiquity of the idea did not instruct somehow and the victim, keeper of the secret, naturally did not have much to say. Many silences and black hats.

In *Bonnie and Clyde*, handsome long skirts and beret, silk blouses with fagoting, the Depression, and a superb cinema death. The bandits were history, homely and rickety and appalling in life, brought to the films, under the *chandelier*, as it were. It would not do to make too much of Bonnie's strength, her equality in crime. The bandits are a couple, a love story, with comedy and pity drifting about them. They are accompanied in their travel to the screen by very engaging friends. They are deprived and violently set upon definition, as much as on survival. The pathology of the criminals is bathed in the yearning pathos of the trapped. Bonnie is a role of great importance to a film star and Faye Dunaway seized it with passion and talent. Sympathy, strangely, seemed to seize the viewers. But Bonnie lives only once and Faye Dunaway is anti-romantic on the screen.

The star. Insofar as real life is concerned, the star seems to be either posing or fleeing, hiding or widely smiling. Naïve, obsessive fans wait in the cold streets or the hot, wait to draw near, to see, sustained by an agitated patience, restrained and excluded by guards. And the shrouded, protected objects of their patience vanish in their large, dark chariots with such a swiftness. The fans go off into the night, back to the highway towns, to the old subway and bus suburbs, returning with all their questions unanswered. They are real questions of a sort, about appearance and reality, flesh and spirit. They learn something: that many handsome male stars are very short. ("Why make that little fellow a Captain?" people exclaimed as Admiral Nelson approached his ship.) And, perhaps, they receive another answer. "Oh, beautiful star, can you love me?" No.

Faye Dunaway was born in Northern Florida and went to Leon High School in Tallahassee. She did not have an easy life in her youth. Perhaps there is a little Florida in Bonnie, but the place, the rural, hard scene has been transcended—if that is the proper word. Marilyn Monroe changed for us when we were allowed to discover her biography of foster homes, rapes, lost father, deranged mother. Russian heroines of mixed natures—Grushenka in *The Brothers Karamazov* for one—began to invade the creamy image. Every image finally looks to rouge or blood.

Poverty, beauty, and ambition are the history for its geneaology. With film stars, we never know whether we are looking at literature of the actress. In Colette, the music-hall singers, the players always traveling about, "the vagabonds"—without poverty, their special actress character could not assume such a touching and complete form. They are creatures with memories. Some will fall. In Balzac and others, the trusting actress-waif is embezzled by men and she will sink; her little oval face and black curls cannot save her as she gives away her last sou or watches the final trinket turn into the scorned capital of the pawnbroker. There are hard ones, too. Balzac's Josepha, very canny about apartment furnishings, clothes, and carriages to be extracted from the beleaguered funds of lecherous men. And there are great artists, too: Berma, in Proust. But something of the vagabond, with her makeup, her costume, her acts, and friends in the business remain like rocks in the flowing image of the actress.

In the films, it has always been otherwise. When we think of female film stars, we think of power and money. What was not so long ago a girl back home is now a millionairess.

Power and money and hired persons, managers and hairdressers, abandoned lovers and a superfluity of husbands. This is not new. The films have always turned women stars into men—at least in possibilities to impose the anarchic will. No doubt this sense of the will—and what is celebrity gossip except our participation in the details of the impudent will?—enchants the dreaming teenager. Beauty and dancing lessons turned into striking performance that will return love and power by way of dollars. But in the movies, the frenzy of appearance, in all its assaulting shapes, can deform and disillusion and many tell us the ice-cream cone is filled with ashes. No surprise considering a like discovery by the rest of us.

On the screen, there is something in Faye Dunaway that creates unease, a dislocation of feeling. The puzzle is contemporary, *modern*, rather unsettling. She arrests the attention by many negations, by what she is not. The face almost flat, with a peculiar flat smoothness. She does not possess a large mouth or round, floating eyes to be insisted upon as the identification that announces presence.

Coolness, indeed. This fatality for actresses, one they fear, is the source of her interest, for me at least. She does not slyly intrude the irresistible innocence or ignorance, hints from the psyche outmoded by history. Narcissism also, the flat, harmonious face unchanging, reflecting upon itself, but classless and not especially American. She might be European, international.

The cool narcissism is combined, in her roles and in what she *seems to be* on the screen, with an unexpected circumstance hard to name. Capability, perhaps. In her

(Continued on page 308)

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HYPNOSIS

(Continued from page 289)

The first case concerned the California kidnapping of a group of children on a school bus. A witness had seen the getaway car, but could not recall the color or make, and remembered only two digits of the license plate. Under hypnosis, the witness was able to remember much more accurately what the car looked like and could recall all the letters and digits on the plate. Based on this information, the police were able to trace the car and its owner, to find physical evidence to connect the owner with the crime, and to solve the case.

The second incident concerned the Filipino nurses who were accused of killing a number of patients in a veteran's hospital in Michigan. Under hypnosis, a witness insisted that he had seen these nurses lean over several of the patients just before they died. Based on this testimony, the jury convicted the nurses. The judge found the testimony dubious, and made further inquiries into the nature of the witness and the method used to obtain his statement.

It turned out that the witness, a patient himself, tended toward prejudice against Orientals. What's more, the hypnotist had known when he questioned the man that the police suspected the nurses. Based on his findings, the judge threw out the jury verdict and pronounced the nurses innocent. With a less sensitive and concerned judge, the nurses might have spent many years in prison, based on some highly questionable testimony obtained under hypnosis.

Obviously, no police department can use hypnotism to gain an admission from an accused person. This would be in clear violation of that person's Fifth Amendment rights against self-incrimination.

Myth: Persons under hypnosis can be made to follow the hypnotist's instructions, regardless of what, unhypnotized, they would think of these instructions.
Fact: According to Dr. Barber, even the people hypnotized for a stage show and instructed to hop around the room clucking like a chicken probably wanted to run and cluck but were too shy to allow themselves to become the center of everyone's attention. Both Dr. Barber and Dr. Kihlstrom agree that stage hypnotists probably don't actually hypnotize members of the audience whom they ask to participate in their acts; but some of these entertainers have an uncanny ability to recognize people who really want to shed some of their inhibitions. Many entertainers who perform "hypnotic" acts on stage agree with this point of view.

Hypnosis will not persuade *anyone* to perform antisocial, immoral, or foolish acts that she or he would not perform without hypnosis. However, most medical hypnotists are very careful not to suggest anything that might result in violence, since it is entirely possible that the subject has buried deep in her or his unconscious violent wishes and desires that can come to the surface under hypnosis. The subject may actually have longed to behave in an antisocial manner: the hypnosis might provide both the trigger and the excuse.

> "Hypnosis does not resemble sleep—no waking is necessary"

Some professionals using hypnotherapy also want to be sure that their patient is not potentially psychotic. Dr. Fromm, for instance, won't hypnotize a patient she suspects may be close to a psychotic break. On the other hand, Dr. Barber uses hypnotic persuasion with some of the psychotic state-hospital patients he treats. "When a patient hears voices, for instance, it is often not possible to persuade him that the voices have disappeared," he says. "But I *can* lead him to believe that the voices are receding further and further away. It's much easier to talk to a patient who hears faint whispers from a distance than to one who has imaginary voices shouting into his ears."

Myth: The subjects can't remember in their normal state what they felt, said, or did while under hypnosis.
Fact: The chances are that the subject will remember everything, unless a post-hypnotic suggestion, "You will forget" has been given. An ethical practitioner would not make such a suggestion if the subject *did not agree* to let him do so. And again, if the subject really wants to remember, the chances are that suggestion *or not*, she or he most probably will.

Myth: Once one has undergone successful hypnosis for habit control, no more willpower is required to give up the self-destructive habit.
Fact: Willpower will always be necessary to stay away from such ingrained, damaging habits as smoking, overeating, and especially, the tendency to drink too much. What hypnosis can do is to reinforce one's own inner strength to make it possible to give up such self-destructive behavior.

What's more, even people who have been able to stop smoking, eating, or drinking too much will probably occasionally, in times of extra stress, take up their habit again. In such cases, more sessions with the hypnotist will probably help.

One psychologist, a trained hypnotist herself, noted that she could control her insomnia when she was not under special pressure. At times when she was especially tense or worried, however, she could not turn off what she calls "the movie in my head." Even though she herself knew hypnotic techniques and had taught others how to use them for habit control, she still needed what she calls "a booster shot" from her own therapist.

Myth: People who have been hypnotized have had all kinds of trouble coming out of their trances.
Fact: We have already established that the hypnotic state does not resemble sleep and that no waking process is necessary. Even those who believe that the hypnotized per-

FAYE DUNAWAY

(Continued from page 307)

typical appearances, she *does* something; she has a profession or a job of a striking sort. She has been a television executive, an insurance adjuster *(The Thomas Crown Affair)*, and in her last film, *Eyes of Laura Mars*, she was a successful fashion photographer. She does not strike one as, first of all, a lover or a mistress, a wife or a daughter, although, of course, she will have to appear to be at least a lover in the service of plot. A peculiar presence, suitable to the 'seventies in many ways.

Female film stars: I am interested in the deterioration of their affability, their reasonableness, as a condition often increasing with their power. The art of the film is divided among so many that those on the outside find it hard to credit so much perversity, recalcitrance, waste, *uncooperativeness*. Perhaps, a woman can practice such reversals only at the bottom or the top. At the bottom, miserable oppressors of children and family cast their black lights from an inner gloom and represent the manipulations of dependency. The dominant-dependent woman ruling by disguises and distortions, always on the alert to restrain the freedom of others, to create guilt—this is a sad fact of energy and sense of self shackled by circumstance, custom, or the defeating caprices of character. It was so often the rule in the home, the revenge of wives.

The trouble-making independent woman is another matter. It is, perhaps, the independence itself saying: what can you do about it? A question most of us have heard more than once, but directed to us rather than from us. The star system gives license. To meet a flatterer tells you a good deal about where you stand in the world. Faye Dunaway is thirty-eight, childless, has been married only once and that once not so long ago. She is said to be difficult, temperamental. All reigns are autocratic.

Money and the attendance that follows it separate a film star from other women, even others of outstanding success. In the films, everything is extreme, in multiplication, and what is left that might be called ordinary becomes eccentric by its mere existence. We read in the newspapers that stars are not happy people always. Choice allows one to make mistakes and privilege allows you to make a lot of them.

To play the old stories in the 'seventies pushes the imagination into a retrograde state, even if the players are, so to speak, in modern dress. Faye Dunaway does not have the expressive contemporaneity of attitude found in Jane Fonda or Vanessa Redgrave, the glow of opinion and action that comes to some degree from their life outside the films. She is not polemical, but she is dominating as a woman. She seems to be expressing a solitariness that is unusual, anti-romantic. In the romantic aura, there is a leaning on, an openness to desperation and to the hurt of misplaced trust. The modernity of her film image seems to rest upon a removal and distance that suggests that, at last, you have only yourself.

Perhaps that is not what she means or admires or what she is in life. She is not reassuring. The sense of equality, not to mention domination, may be a bit chilling to the conventional, particularly to the conventional man. But, to the thoughtful, the electricity of the negative qualities gives her an extraordinary interest. ▽

son experiences some kind of trance feel that this state is easily reversible.

Nevertheless, all of us have heard stories, apocryphal or otherwise, of college roommates or medical students hypnotizing each other and the hypnotizer having to take the unfortunate victim to an emergency room of a hospital because she or he could not be brought out of the hypnotic state.

Often when someone who has been hypnotized refuses to return to the normal state, she or he is getting back at the hypnotist for past real or imagined slights by trying to scare her or him. After all, taking a friend to a hospital and admitting that one has been playing parlor games with hypnosis can be pretty embarrassing for the perpetrator. Dr. Barber, using the terminology that psychiatrist Eric Berne invented for his book *Games People Play*, says that someone who refuses to come out of a hypnotic state is playing "Now I've Got You, You Son of a Bitch" combined with "Ain't It Awful" with the hypnotist. The best way to deal with this situation is simply to outwait the subject, who will eventually give up the unproductive game.

Myth: Hypnosis is such a harmless pastime that one can use it as part of a parlor game.
Fact: Although hypnosis is not nearly as potentially dangerous or irreversible as some lay persons believe, it is never a good idea to induce a state of altered consciousness in another person without the professional training and experience to know what might go wrong. Trained hypnotists have asked their patients for medical and psychological histories and know when even the idea of being hypnotized might do harm.

Myth: Self-hypnosis is a complicated and difficult skill that will take a lot of time and money to learn.
Fact: Almost all the mind-altering skills from TM to Zen to Yoga have a lot in common with self-hypnosis; most can be learned rather simply by a person who has the frequently mentioned "talent for hypnosis." It usually does take at least an hour or so with an expert to learn the proper relaxation and preparatory techniques to achieve a hypnotic state sufficiently deep to be useful in habit control: smoking, overeating, etc. To achieve any real relief from pain, the subject will probably have to spend much more time with the hypnotist and may need repeated sessions when the post-hypnotic suggestions wear down.

Hypnotic analgesia requires the kind of trust in the hypnotist that usually comes only with time. Incidentally, hypnotic suggestion does not stop the transmission of pain messages to the brain, but changes the way those messages are received and interpreted. The relaxation that goes along with the hypnotic state also serves to alleviate anxiety, which in itself can make any pain more difficult to bear. We don't know exactly how other analgesics work, but many pain experts feel that narcotics, like hypnosis, do not actually deaden pain either . . . they simply put the patient into another state of consciousness in which pain is not felt as acutely, even if it is still present.

There are now advertisements in magazines and newspapers for tapes that are supposed to help the purchaser break through bad habits such as smoking, overeating, and even sexual hang-ups. There are some real questions on how these tapes work, or whether they even work at all. A highly susceptible subject might be able to put her- or himself into a hypnotic state with the help of the hypnotist's soothing voice issuing from a tape playback, but a Mozart piano concerto might do just as well.

Myth: Anyone who advertises her- or himself as a hypnotist has to be one.
Fact: No state has as yet come to the point of licensing hypnotists. The gypsy fortune-teller whose crystal ball has been accidentally smashed may then decide to advertise herself as a hypnotist in any way she chooses without being accused of practicing medicine without a license, or any other crime. It's important to make sure that one goes to a trained, experienced, professional hypnotherapist. It's just as dangerous to go to a psychological quack as a medical one. If there are any doubts about the hypnotist's ethics or qualifications, ask where she or he has been trained. The hypnotist should be a physician, psychologist, dentist, or someone with a Master's degree in psychiatric social work. When in doubt, further information can be obtained from one of the following three organizations: The Society for Clinical and Experimental Hypnosis, 129A Kings Park Drive, Liverpool, NY 13088; American Society of Clinical Hypnosis, 2400 East Devon Avenue, Suite 218, Des Plaines, IL 60018; and The Institute for the Study of Human Knowledge, P.O. Box 176, Los Altos, CA 94022. (Enclose stamped, self-addressed envelope.) ▽





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TIGER & OPTIMISM

(Continued from page 277)

the soil, and the sun. From the evidence, it seems likely that there was an evolutionary advantage to be gained from expecting good things of the future.

Aronson: You're saying that optimism is a legacy from our genetic forbears?

Tiger: One of the few legacies we have not yet exhausted. I realize that I've left myself open to committing a large error, but I think that it is at worst a respectable error of a useful kind. And if optimism *is* one of the strengths we have as a species, we must seek ways to make the best use of it, to discover what the limits of our opportunity are, what limits human biology places upon human behavior.

Aronson: And what might those limits be?

Tiger: Well, demonstrably, the loss of hope can cause physical deterioration, can even prove fatal. A disproportionate number of men die in the first year after retirement. And people do die from grief, of "broken hearts." The psychiatrist Myron Hofer has shown that the urine of parents grieving for their dead children is chemically different from that of other parents. Through psychosomatic medicine and other forms of therapy, we are beginning to understand in a new proliferation of detail how important it is for the patient to want to get well. Today, when the practice of medicine is broken up into specialties, with doctors having what amounts to concession stands for the various parts of the body, the solacing presence of someone familiar with the whole of the patient cannot be underestimated. The general practitioner's much mocked "bedside manner" is a very active potion indeed in his pharmacopoeia. Attitudes, social circumstances, and ideas can all trigger biochemical processes; they're every bit as real as pills are. It's exciting to think that they have this kind of potency.

Aronson: It's also frightening. As you say, they can kill you.

Tiger: And they do, too. Voodoo death is the extreme case. Death by imagery. The victim of the little pinned doll may be in perfect health but he will die, in thrall to an idea—unless he can induce the witch-doctor to curb the hex. The point is, if you feel that things are going to work out for you, you stand a greater chance of surviving. In a recent experiment, two strains of rats, laboratory rats experienced in problem-solving and wild rats, were placed in containers of water; the laboratory rats managed to stay afloat for as long as eighty hours while the wild ones drowned in two hours or less, presumably when what we are reduced to calling their hope gave out.

Aronson: But rats are small-brained creatures. We have bigger brains—and, luckily, wide-brimmed hats to cover them.

Tiger: We have *gigantic* brains. But a direct consequence of our having this mass of cortical tissue—aside from a capacity for rational thought—is an amplified capacity, the brain being a kind of megaphone, for creating problems, impediments, visions of ever more sulphurous futures. In this respect, the most dangerous underdeveloped area in the world is probably under those wide-brimmed hats. Our brains need to be censored; disciplined and trained, more so than any muscle; coaxed into the willing suspension of disbelief so that, in the words sung by that late American philosopher Jimmy Durante, we "ac-cen-tu-ate the pos-i-tive." When we buy a lottery ticket or a penny stock, go to mass to pray for our immortal souls, have our hair styled, or invest in a designer dress for a party, we are scheming to keep the wolf-pessimist at bay. At the other extreme, we have sufferers from chronic depression remorselessly disparaging their futures, which tend in return to become self-fulfilled prophecies.

Depression is *not* an invention of industrial society; it is older and much less circumstantial, and probably affects animals as simple as your beloved chameleons, although as usual the human rendition is the most complex. It's a sign of the spendthrift melancholy of our time that we treat depression and pessimism as conditions to be studied and by and large ignore what goes on in our bodies when we feel good. I was greatly reassured four years ago, at about the halfway point in my project, by the discovery of the endorphins.

Aronson: The endorphins? They sound like some lost mountain range.

Tiger: Oh, far more dramatic than that. The endorphins are natural opiates, a morphine-like substance secreted by the brain, for which the brain has receptor sites all its own. Suddenly there was the dazzling prospect that our own bodies might be able to produce a substance that will keep us from reacting too forcefully to unpleasant stimuli in the environment and at the same time enhance our pleasure in life.

Aronson: Where can *I* get some?

Tiger: I've always suspected that I should bottle my book instead of publishing it. Great things are in store for these endorphins. It's an open secret that major drug companies are racing to synthesize the substance. Meanwhile, to a lesser extent of course than we may wish, we go on synthesizing it ourselves out of the yeast of social interaction. Conversely, the absence of the buzz and fuss of social life can produce a state of profound biochemical depression; it's not for nothing that solitary confinement is the traditional punishment of last resort.

Aronson: Let's get back to that designer dress. You were implying a possible connection between shopping and the endorphins?

Tiger: Yes: between all forms of self-grooming and the endorphins, or similar substances. One of the most encouraging developments in the self-improvement field is the galloping popularity of such strenuous exercise as running and cross-country skiing. Aside from generating feelings of competence and well-being, exercise seems to improve the durability of the cardiovascular system. It also influences the secretion of neurotransmitters; runners feel good because their brains are awash with substances that are in effect antidepressants.

If it sounds simple, that's because it is. We are animals genetically wired for such activity. When we fail to engage the large muscles of the body, we pay a price for our dereliction. It can be argued that our culture's preference for the slim is merely a reflection of current fashion, but for once, the arbitrary tides of fashion happen to coincide with what is medically desirable: there is no doubt that a body able to move lithely is a major health benefit.

The American obsession with weight control bespeaks more than just a desire to be thin. In "letting ourselves go" and becoming fat, we are responding to an historical dilemma—that of an animal designed by evolution to live in one set of circumstances and now forced to cope with a drastically different set.

Aronson: But what has dieting to do with optimism?
Tiger: Like New Year's with its annually reiterated resolutions, diets are forms of new beginnings. And like promises, promises in general, they have a salutary effect, whether or not they are sustained beyond the pious moment of self-dedication. Diets are another means of maintaining personal tone in a social system that harshly throws people onto their own resources; a redemptive quality is part of their appeal.

Aronson: I didn't know that redemption could take such secular forms.
Tiger: How else to explain vacations? On the face of it, they're absurd—expensive, disorienting, and often downright uncomfortable into the bargain. Yet vacations remain one of the major tools we wield to make ourselves feel good. For one thing, they can be anticipated and planned—a very useful means of spicing the daily round. And then they're as much a symbolic enterprise as a real one—a secularized pilgrimage to our sumptuous pleasure, a sign that we do know how to treat ourselves well. Even retroactively well: when we take photographs on vacation, it isn't only to capture reality but also to bend reality to our needs, so that later on we can embroider the trip with a kind of retroactive optimism. But this is all to the good. Attention lavished on the self has a revivifying effect.

One can go too far, however. There is a normal curve to optimism, as to all the constituents of human biology. The drunk on a spree has lost the capacity for self-evaluation. The best optimists are the realistic ones, the ones whose sense of control has its roots in a kind of brain health akin to body health. John Diebold, a management consultant, once told me that, in recruiting associates for his firm, he looked for "intelligent optimists with a good metabolism." An excellent prescription, don't you think?

Aronson: In your discussion of lovers and love affairs in *Optimism*, you take care to "accentuate the positive"—in the face of the plaintive fact that most love relationships lose their savor and many die long before they end.
Tiger: But what have facts to do with love? An outbreak of love is a condition of psychobiological extremism. This is another case where a feeling can have physiological consequences of the most impertinent sort: the brain goes all feathery, the heart beats madly—indeed, the rush of being in love has been compared to an illness. The energy and commitment mobilized during these affairs suggests how effectively the evolutionary process has assured our attention to the reproductive needs of the species. Although invariably these relationships end with some form of sweet or sour parting, we enter into them hoping they will endure, and are always surprised when they do not.

Aronson: What happens to those who simply give up, impoverished by too many happy beginnings and failed endings?
Tiger: We know that the sexual zest and reproductive abilities of animals markedly decline when they suffer a setback such as loss of territory or status, and human beings seem to be similarly vulnerable. Pessimists are less likely to reproduce than optimists are. Psychiatrists have observed during countless therapeutic hours that a sense of self-worth is indispensable to a nourishing love relationship. But why should this be? The needier a person is, the readier he should be to make a connection.

In our society, the romantic arena is one of the places where people need optimism the most. The divorce rate has jumped 250 percent in the last twenty-one years, and 80 percent of divorced people remarry. We live in an increasingly omnigamous society, which demands pair bonding over and over again. The optimism of the one-time trousseau must now be repaired and regenerated perhaps two or three times in a life cycle. (More about pairing on page 168)

Aronson: Then the birth rate should be rising in response to these optimistic initiatives, and it isn't.
Tiger: No it's not—thanks to the growing number of working women, to the influence of the Zero Population Growth movement, and even to some general skepticism about the advisability of bringing another soul into this world. But there is still another reason that may be even more coercive: for the first time in history, females have a precise and reliable method of controlling the process of reproduction. It's sobering to recall that as little as fifteen years ago, the most frequently used contraceptive device was the condom. Today, women can determine not only when but also exactly with whom they will have children. Perhaps the present birth rate reflects their lack of confidence in the available candidates?

Aronson: In the book, you divide optimism into two categories: "big optimism" and "little optimism." Would you explain the distinction?
Tiger: "Big optimism" is saving the world for freedom, ridding the world of venereal disease, reducing the world's economic inequities, and so forth. "Little optimism" is private, having to do with our programs of self-repair and self-enhancement. Birthdays. Anniversaries. Graduations. Promotions. The whole notion of starting anew: next time, next week, the next meal, the next breeding episode, the next world. Emigrating. Changing your job, your name, your nose. These are all symbols of an incurable passion for new beginnings. Gauguin hoped against hope that he would be solving all his problems by relocating in Tahiti.

Aronson: He had all the warm colors of the South Pacific to look forward to. Anyway, as Cyril Connolly said famously, it was closing time in the gardens of the West. "In spite of the slow conversion of progressive ideas into the fact of history," Connolly wrote, "the Dark Ages have a way of coming back. Civilization—the world of affection and reason and freedom and justice—is a luxury which must be fought for, as dangerous to possess as an oil field or an unlucky diamond." One may well ask if optimism has a glittering future.

(Continued on page 312)

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TIGER & OPTIMISM

(Continued from page 311)

Tiger: Glittering, perhaps not. But its healthy future would seem to me to depend on an acceptance of optimism as being biologically based. One of the great delusions of the twentieth century is that we can rewrite evolutionary history, that we are the sole creators of our lives and hence not subject to the constraints of biology. Freedom, Spinoza said, is the recognition of necessity. Try as we may, we can't outwit nature. Ponce de Leon's expedition was a dismal failure while current biological research on the aging process is likely to end more eventfully. The existential smart money says: embrace nature, live with it, we all swim in the same gene pool.

Aronson: And you yourself, are you an optimist?

Tiger: I have little spirited optimism about public life. But, closer to home, I have a new garden to start, a new book. And then I have a child, so my commitment to the future is sentimental if nothing else; I can't imagine not being connected somehow to *his* future. Beyond that, I think that any discussion of these issues is enlarging—I think, I *hope*. ▽

Steven M.L. Aronson *spent a decade in publishing, most recently as associate to the chairman and co-publisher at Harcourt Brace Jovanovich. He is now on the other side of the editorial desk—writing a book.*

HALBERSTAM & POWER

(Continued from page 276)

of the hundreds in this 768-page book about Halberstam and the emotions he provoked as a young, tireless, passionate reporter witnessing the early but still hopeless years of U.S. involvement in Vietnam.

In *The Powers That Be* he recounts how Arthur O. Sulzberger, who had been publisher of his family's newspaper for only five months, was summoned to the White House and confided to Scotty Reston he didn't know what to say to the President. Mr. Reston said that JFK would ask the publisher about his children and that Sulzberger should ask about the President's children. But it didn't go that way. The President had a very definite purpose in meeting with the new head of *The New York Times*. JFK asked: "What do you think of your man in Saigon?"

"We like him fine," Mr. Sulzberger replied.

"You don't think he's too close to the story?" the President asked.

Mr. Sulzberger thought not.

The President proposed another assignment for this correspondent, but the *Times* man stayed in Saigon.

The man was Halberstam, the year was 1963, when he was filing stories on how the American military, despite their claims, were not winning the war in Vietnam at all.

(Continued on page 314)

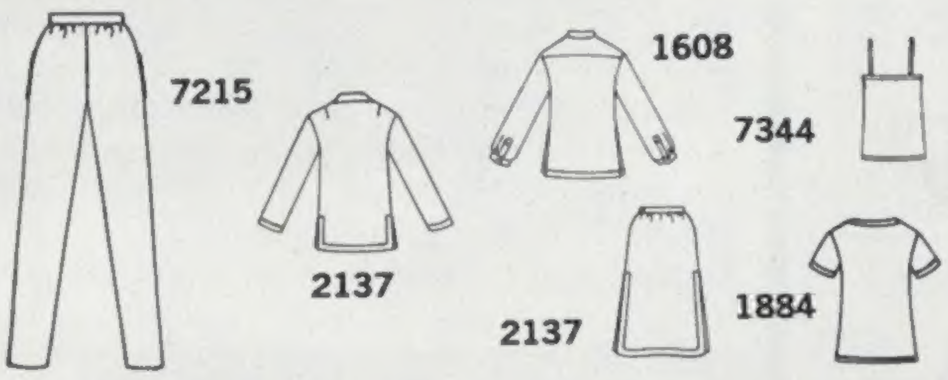
FASHION INFORMATION

COVER Beauty details: The secret to makeup with clear color—a light touch as it goes on! The way Vincent Nasso did it: Honest Amber and Innocent Almond pressed powered shadows misted on the lid. For cheeks a sheer glide of color Hushed Honey, applied high on the bone. And the mouth is shined with Sweet Caramel gloss over Gentle Ginger. All, Soft Sensations from Charles of the Ritz's collections. . . . **Fashion details:** Ralph Lauren red cotton dress, about $38. Late March, Henri Bendel; Neiman-Marcus; Bullocks Wilshire. Joseph Mazer enamel earrings. Bergdorf Goodman; Garfinckel's; I. Magnin. Cathy Hardwick terry scarf. **Page 100:** At Charivari-Women, NYC; Jere Scott Ltd. at Bonwit Teller, Chicago; Sakowitz. **Page 102:** *Above:* Lord & Taylor; Hecht's, Washington, DC; Marshall Field. . . . *Center:* Lord & Taylor; Sakowitz; I. Magnin; Nordstrom. **2.** Available at professional eye-care centers. **3.** The Ultimate Spectacle, NYC. **4.** Available at fine stores everywhere. **5.** Bloomingdale's; I. Magnin. **Page 132:** *Left:* Sandals, Joan and David Couture. Stores, pages 266-267. *Right:* Sandals by Diego Della Valle. Bloomingdale's. Panty stockings by Trimfit. **Pages 232-233:** Thea Cat silk crêpe de Chine wrap-top and sash. Top, about $240. Both available at Thea Cat, NYC; Elico, Houston. Ellen Designs for Robert Originals earrings; information, page 241. **Pages 234-235:** Lily of France nylon body stocking, about $6. Lord & Taylor. Earrings by Dennis Higgins. Cuff by Gianni Versace. Betsey Johnson belt. Macy's, Herald Square; Sweet Fanny Adams, Philadelphia; Commander Salamander, Washington, DC; Bullock's. Ring by Boris Jewelry, NYC. Satin sandal by Diego Della Valle. Botticelli, NYC. **Pages 236-237:** *Left to right:* Krizia maillot, jacket, both of rayon. Maillot $130; jacket $265. Bergdorf Goodman; Neiman-Marcus; Bullock's. Rosemary Peck belt. Trimfit tights. Yves Saint Laurent sandals. . . . OMO-Norma Kamali Antron/Lycra exercise suit, $74. Bloomingdale's; My Sister's Circus, Chicago; Neiman-Marcus; Bullock's, Century City. Chamois jacket and belt by Stephen Burrows for Pat Tennant. Jacket, $450. Henri Bendel; Nan Duskin; Chuck Jones & Jack Parker, Palm Beach; Neiman-Marcus. Belt at Henri Bendel. . . . Giorgio Sant' Angelo for Sinclair Antron/Lycra maillot, $78 at Bloomingdale's; Neiman-Marcus. Panty stockings, Hanes Hosiery. . . . Antron/Lycra maillot by Bonnie August of Danskin, $17. Abraham and Straus; Burdine's. Bonwillum Designs earrings. Danskin tights. ALL PRICES APPROXIMATE. **Page 238:** At Saks Fifth Avenue; Rich's; Hattie; Ultimo; Neiman-Marcus; Lina Lee. **Page 239:** Beini silk/The Ideacomo Group. At Saks Fifth Avenue; Nan Duskin; Saks-Jandel; Barton/Sligh's; Rich's; Lou Lattimore; I. Magnin. Dennis Higgins earrings. Bergdorf Goodman; Claire Pearone. Shoes, Guido Pasquali for Vittorio Ricci, NYC, Chicago. **Page 241:** Thea Cat's jacket (tied at neck) about $240. Thea Cat, NYC; My Sister's Circus, Chicago; Sakowitz; Capriccio, Scottsdale, AZ. Earrings, Ellen Designs for Robert Originals. Henri Bendel; Bullock's; Joseph Magnin. **Page 242: 1.** Red lacquer cuff, $16. Green bracelet, $24. Saks Fifth Avenue; Harold, Minneapolis; Sakowitz; Therapy, Aspen. **2.** Yellow, red, and black cuffs, $18 each. Red-and-"gold" cuff, $44. Henri Bendel; Flair, Englewood, NJ; Mattie; Bullock's. **3.** $23 each, Bergdorf Goodman; Sakowitz; Bullock's. **Page 243: 4.** Sterling silver belt, $175. Saks Fifth Avenue; Laredo, Chicago; Marie Leavell; Mr. Guy, Beverly Hills. **5.** $50, La Bagagerie, NYC and Beverly Hills. **6.** $30, Diana Parker, White Flint, MD; Linda Dresner, Troy, MI; Bullock's. **7.** $6, Zoob's, Omaha, NE. **8.** $35, Bloomingdale's; Ultimo. **9. & 10.** $15, La Bagagerie, NYC and Beverly Hills. **11.** $50, Saint-Germain Boutique, NYC; Ultimo; Lina Lee, Beverly Hills. ALL PRICES APPROXIMATE. **Page 244: 1.** $28, Bergdorf Goodman; David's, Palm Beach; Claire Pearone; Sakowitz; Robinson's, California. **2.** 14k-gold earrings, $340 at Bloomingdale's. **3.** $28, Bergdorf Goodman; Saks-Jandel; Claire Pearone. **4.** 18k-gold earrings, $485 at Boris Jewelry, NYC. **5.** 18k-gold vermeil earrings, $44. Henri Bendel; Claire Pearone; Sakowitz; I. Magnin. **6.** $24-26, Bloomingdale's Cul-de-Sac; Harzfeld's; Neiman-Marcus; Bullock's. **Page 245:** Nylon Danskin, $9. Abraham and Straus;

Halle's; Stix, Baer & Fuller; Meier & Frank. **1.** Suède sash, $16 at Skin Clothes, NYC. **2,3,4,6.** Silk crêpe de Chine ties, $14. Thea Cat, NYC; My Sister's Circus, Chicago; Elico, Houston; Capriccio, Scottsdale, AZ; Bullock's, Century City. **7.** Silk crêpe de Chine tie, $15, at Lord & Taylor. ALL PRICES APPROXIMATE. **Pages 246-247: 1.** Botticelli, NYC. **2.** Botticelli, NYC; Via Lusso, Chicago; Footgear by Roger Bowman, Beverly Hills. **3.** Saks Fifth Avenue; Neiman-Marcus; I. Magnin. **4.** Botticelli, NYC. **5.** Delman at Bergdorf Goodman. **Pages 248-249: 1.** Tights at I. Magnin. **2.** Sandals, Bonwit Teller; Bullock's. **3.** Sandals, Barney's, NYC; Stefano, Chicago; Neiman-Marcus; Right Bank Shoe Co., Beverly Hills. Panty stockings, Henri Bendel; Frances Wright, Memphis; Joseph Magnin. **4.** Sandals, Delman at Bergdorf Goodman. Panty stockings, Altman's; Jacobson's. **5.** Sandals, Saks Fifth Avenue; I. Magnin. Panty stockings, Bloomingdale's; Garfinckel's; Joseph Magnin. **6.** Sandals at Charles Jourdan Boutiques; Bullock's. Panty stockings, Strawbridge & Clothier. *Far right:* Tights, Ann Taylor; Bullock's, Westwood. Bracelet, Bloomingdale's; Hattie; Bullock's, Century City; Lina Lee, Beverly Hills. **Page 250:** Joanne Cooper earrings. Kruger Gallery, NYC; Bullock's, Century City. Crystal pendants by Mary McFadden, Jewels. Bergdorf Goodman. Bracelets, Patricia Von Musulin for Artwear, NYC. Betsey Johnson belt. Stores, pages 234-235. **Page 251:** Fernando Sanchez; Rich's. 14k-gold earrings, Alwand Vahan. Bergdorf Goodman. Three bracelets, Bonwillum Designs. Rhinestone bracelet, Joseph Mazer. Large bangle, Ken Begun. **Page 252:** Joseph Mazer earrings. Saks Fifth Avenue; I. Magnin. Valentino bangles. **Page 253:** Earrings, Joanne Cooper Too. Lord & Taylor; Gallery Camino Real, Boca Raton, FL; Joseph Magnin. **Pages 256-257:** Shown with Geoffrey Beene: Joseph Mazer earrings. 14k-gold necklaces, Aurea Jewelry Creations. Panty stockings, Hanes Hosiery with Geoffrey Beene sandals. Stores, pages 266-267. Body Clothes by Jantzen, (Anton/Lycra), about $17. At fine department stores. Belt, Ruza for Elegant. Burlington Hosiery. At fine department stores. Charles Jourdan pumps. Charles Jourdan Boutiques. Apollo Starskins in Antron/Lycra. Belt, Barry Kieselstein-Cord. Round-the-Clock panty stockings. Lord & Taylor. Geoffrey Beene sandals. **Page 258:** Panty stockings by Hanes Hosiery. **Page 259:** *Above:* Alfred Karram earrings. Cuff by M&J Savitt. Omega watch. . . . *Below:* Joseph Mazer earrings. **Pages 260-261:** *Left to right:* Avant-Garde Optics sunglasses. Coach Leatherware bag. Hanna Mackler shoes at Saks Fifth Avenue. . . . Perry Ellis also at Hudson's. Sunglasses, Revue Optiks. Glentex scarf. . . . Revue Optiks sunglasses. Muffler, Echo Scarfs. **Pages 262-263:** *Left to right:* Cinnamon Brass by Marsha Breslow earrings. Bonwillum Designs necklace. Belt, Calvin Klein Belts and Bags. Saks Fifth Avenue; Marshall Field; I. Magnin. Bangles. Cinnamon brass by Marsha Breslow. Bracelet, Bonwillum Designs. . . . Napier earrings. **Page 264:** *Above left:* Sweet Nothings by Maidenform. Bra, Antron III with nylon lace trim. Lord & Taylor; Kaufmann's; Burdine's; Dayton's; Bullock's. Calvin Klein linen pants, about $116. Late March, Lord & Taylor; Hudson's; May D&F. Sandals by Diego Della Valle. Bloomingdale's. . . . *Above center:* Smith-Kollmar Limited cotton sweater (Dixie Yarns). Late March, Altman's; I. Magnin. Perry Ellis linen pants, see page 265. . . . *Above right:* Geoffrey Beene silk cloqué jacket, Taroni/The Ideacomo Group, and silk dress, Gandini. Late March, to order at Bergdorf Goodman. Sandals, Joan and David Couture. Stores, pages 266-267. . . . *Below, left to right:* Bagheera. Bergdorf Goodman; Harzfeld's; Bullocks Wilshire, Wilshire Blvd. . . . Bottega Veneta. Bottega Veneta, NYC; Neiman-Marcus. **Page 265:** *Above left:* Vanity Fair (Antron III). Lord & Taylor; Burdine's; Dayton's; May Co., Los Angeles. Belt, Marieluisa Stern for Stigi. Barney's, NYC. Van Raalte panty stockings. Strawbridge & Clothier; May Co., Los Angeles. Shoes, Halston for Garolini. . . . *Above right:* Perry Ellis linen jacket, (Solbiati/The Ideacomo Group), about $190 and pants, about $120. Late March, Ann Taylor; Sakowitz. Belt, Ruza for Elegant. . . . *Below, left to right:* Halston for Vassarette (Antron III/Lycra). Bloomingdale's; May Co., Los Angeles. Sandals, Halston for Garolini. . . . Rudi Gernreich for Capezio Ballet Makers (Antron/Lycra). Capezio Dance-Theatre Shops Nationwide; Macy's, Herald Square; Hecht's; Bullocks Wilshire. Belt, Marieluisa Stern for Stigi. Barney's, NYC. . . . Lady Lynne (Antron/Lycra). Bloomingdale's; Carson Pirie Scott; The Broadway. **Pages 266-267:** *Left to right:* Hane's Hosiery, about $3. Lord & Taylor; Rich's; May Co., Cleveland. Golo. Delman at Bergdorf Goodman; Joseph Magnin. . . . Lejaby. Saks Fifth Avenue, NYC; Pantaloone, Atlantic City, NJ; Lingerique, Birmingham, MI; Bullock's. Perry Ellis. Late March, Bloomingdale's; Garfinckel's; Carson Pirie Scott; Macy's, San Francisco. Belt, Barry Kieselstein-Cord. Saks Fifth Avenue; Marie Leavell; Mr. Guy, Beverly Hills. . . . Burlington Hosiery, about $3. At fine department stores. Joan and David Couture. Ann Taylor; Macy's, San Francisco; Nordstrom. . . . Round-the-Clock, about $4. Lord & Taylor; Rich's; Hudson's; Bullock's. Geoffrey Beene. Balliet's. **Page 269:** Hair, John Killebrew for Garren at The Plaza; makeup, Vincent Nasso. **Pages 270-271:** *Above:* Olga leotard, Bloomingdale's; Filene's; Marshall Field; Sakowitz; Bullock's; Macy's, San Francisco. Burlington Hosiery panty stockings, at fine department stores. Shoes by Joan And David Couture. Ann Taylor. . . . *Below:* Ciani earrings. Photographed at Radio City Music Hall. **Page 290:** Earrings, Richard Charles Glassen. Bergdorf Goodman; Saks-Jandel; I. Magnin. Bangles by Cathy and Marsha for Catherine Stein. Honeybee, NYC; M. M. Cohn, Little Rock, AR; Swanson's on the Plaza; Bullock's. **Page 291:** Dennis Higgins earrings. Bergdorf Goodman; Claire Pearone; Jere Scott Ltd. at Bonwit Teller, Chicago. Ted Muehling belt. **Page 292:** Barry Kieselstein-Cord earrings. Pin by Barry Kieselstein-Cord. Saks Fifth Avenue; Jules R. Schubot Jewellers, Troy, MI; Marie Leavell. Shoes, Guido Pasquali for Vittorio Ricci, NYC, Chicago. **Page 293:** Earrings, Marieluisa Stern for Stigi. Cuff, belt by Gianni Versace. Yves Saint Laurent shoes. Neiman-Marcus; I. Magnin. **Page 294:** Basile earrings. Right Bank Clothing Co. Bracelets, Randy & Letty for Lecour/Johnson. Altman's; Mam'selle, Dallas. **Page 295:** Earrings, hat by Yves Saint Laurent. Morris Moskowitz belt. Bloomingdale's. Trimfit panty stockings. Yves Saint Laurent shoes. **Page 296:** Richard Charles Glassen earrings. Bergdorf Goodman; Bullock's. Ann Peerce bracelets. Bullock's. **Page 297:** Bangles, Joseph Mazer. Bergdorf Goodman; Robinson's, California. Belt by Ungaro. **Page 298:** Earrings, Barry Kieselstein-Cord. Saks Fifth Avenue. Zushi cuff. Henri Bendel. **Page 299:** Small Wonders earrings, pin. Henri Bendel; Sakowitz; I. Magnin. Belt, Michael Kaiser Ltd. Bloomingdale's; Bullock's. **Page 300:** Marsha Breslow earrings. Belt by Ruza for Elegant. Henri Bendel. Bracelet, Bonwillum Designs. **Page 301:** Earrings by Marsha Breslow. Basile belt to order at Bergdorf Goodman.

VOGUE PATTERNS

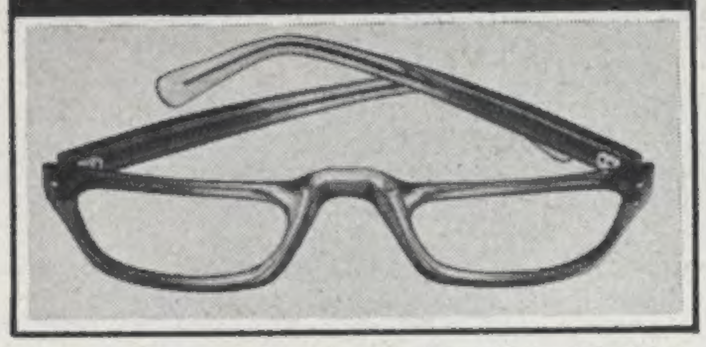
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HALBERSTAM & POWER

(Continued from page 312)

A lot of people wanted him out. There were confrontations not only with the military but often with his own newspaper; and reporters who went later to Vietnam, year after year after year, often knew about the message he received in Saigon from an irate foreign editor in New York. "HALBERSTAM ANY FURTHER TEMPERAMENT ON YOUR PART WILL NOT BE APPRECIATED" it said.

Now, so much later, Halberstam has hardly forgotten the months he worked in Vietnam and one particular scene with an Army general, which he compares to a firefight. The press was at a briefing the day after a big battle, and a big defeat, being told by this officer they were not going to take them there. Halberstam rose, gave the man the Halberstam glare and said: "It is not your job to tell us where to go—you can ask our employers to replace us but we are not your corporals, we are not your privates, don't you dare tell us what we cannot do."

He was part of a new generation of reporters whose moral and professional codes were not based on experiences in World War II or Korea, who were not anti-Communists above all else in life, and who did not write stories hoping to please either their government, the Generals, or their editors. In remembering those days, and the ordeal endured by a few reporters who would not soften their stories, or lie, Halberstam says: "We share something that is not divisible." And probably no more fascinating record exists of the period and its peculiar anguish than in his sections on Henry Luce, his editors, and his magazine.

Halberstam had made his name when he left Vietnam and knew it. Never a shy or unduly modest fellow, he likes to repeat the remark made by a former managing editor of *The New York Times*, a Southerner with a sense of humor, who said: "Halberstam is almost as wonderful as he thinks he is." In 1964, Halberstam won his Pulitzer Prize and then covered Poland and France for the paper before quitting, or as he like to put it, "biting the hand that never fed me." In the next four years, he was on the staff of *Harper's* magazine, in the era when Willie Morris was its gifted editor; and two of the profiles for the magazine Halberstam did—on Robert McNamara and McGeorge Bundy—led to his book, *The Best and the Brightest*, a best seller that came out in 1972. It was his sixth book, after two novels, *The Making of a Quagmire* (1965), *The Unfinished Odyssey of Robert Kennedy* (1969), and *Ho* (1971).

His career as a newspaperman began at Harvard—he was class of 1955—where he was the managing editor of *The Crimson*. Born in Winsted, Connecticut, also the home town of Ralph Nader, he was the younger of two sons, in a respectable middle-class family. Halberstam often thinks of his father, a doctor who died in 1950, calling him "a living presence in ethical and human terms." His mother, Blanche, now retired, was a second-grade reading teacher, and a really good one, with very high standards for her sons. Halberstam wanted to go to Harvard very much.

"In a Jewish immigrant home, you can never underestimate the power and lure of Harvard," he said. "It stood for everything. But I didn't do well there, I was in the bottom third of my class. In another age, I would have been a dropout."

He went to work after graduation for *The Daily Times* in a town called West Point, Mississippi—"circulation, 4000, population, 8000," Halberstam recalls—a year after the Supreme Court decision to desegregate schools.

"I learned everything. I was the only reporter on the paper," Halberstam said. "I had instant seniority." And his salary was forty-six dollars a week. The years he calls "wonderful and happy" were from 1956-1960, as a reporter on *The Tennessean* in Memphis, sharing an apartment with Fred Graham, now the CBS legal correspondent, who was then a stringer for the same paper while he studied law at Vanderbilt University. The two men made almost the same salary. "Our friendship survived it," said Halberstam.

"*The Tennessean*, not *The New York Times*, is my paper," he says. "We broke the poll tax in Tennessee. It was a passionate time—the best of a generation of Black kids and nothing in their lives had ever changed and they said, 'We are going to take it in our own hands.' And they did. And because we reported on them, on the movement, they believed they could go another day. If nothing ever validated a day in journalism, that did."

In those years, when he was covering the police, the courts, civil rights, the city, Halberstam and his colleagues were not in a very fashionable profession.

"Journalism is now a chic profession—everybody goes into it. In those days, we were all funky, we couldn't do anything else, we had too erratic an attention span."

Hired by Scotty Reston in 1961 to join the Washington bureau of *The New York Times*, Halberstam knew he had already "covered more big stories than the average *Times* reporter who was ten years older." And he had learned the critical rule for any first-rate reporter: "Never to be afraid of authority or official sources," he said. "Not to be intimidated by them. They are often liars."

His first foreign assignment was to Africa where he covered a period of intense confusion and crisis in the independent Congo Republic, now Zaire. Looking back, Halberstam found Vietnam "physically easier" than the Congo, which he feels was "more terrifying." Lloyd M. Garrison, sent to the Congo to replace Halberstam after a breaking-in period, remembers him as "being totally generous, there was nothing he didn't do.

"David never liked pettiness on any scale and very seldom does he put someone down," Garrison said. "I admired his work in the Congo, you could tell that Halberstam was his own man. You could begin to see in the Congo what kind of a reporter he was going to be in Vietnam. Hell, you didn't mind having to pick up for him, all those socks strewn about."

Halberstam is still not a man who picks up his socks, and success has hardly made him placid. Halberstam once considered informing *The New York Times* that he wanted a large photograph of himself removed from a hall where it hangs with those of other Pulitzer Prize winners because the paper had just hired William Safire, a former Nixon speech-writer, as a columnist.

His friendships are of huge importance, a vital form of nourishment and of pleasure. His loyalty is fierce and loving.

"He takes up a lot of space in your life, nearly all of it benign," Michael Arlen, a writer, said. "Though sometimes you feel a little like an inhabitant of Pompeii, living too close for comfort to Mount Etna with its great roaring and orange flashes in the night and sudden outpouring of lava.

"David is the kind of friend who shows up for duty, usually unasked, when the battle is going worst, and your own troops have fled, and the rain is pouring down," Arlen added. "There comes old David thwacking through the underbrush, bellowing in an amiable fashion and being sweet."

The Powers That Be is dedicated to Jean Sandness Butler, a young woman of unusual dignity and beauty, who will marry Halberstam this June and hopes the ceremony will be in Venice. Butler is given credit for bringing about a few nice changes in Halberstam who freely admits he was raised in "a tradition that is more than a little chauvinist." Butler tells the story of how Halberstam signed a petition for the ERA extension, after consulting with her. This caused some surprise in the office of *Ms.* magazine where one of Butler's friends happened to hear a woman saying she had never thought they would get *his* name. The friend tried to explain that Halberstam was really okay, not a macho type at all, even if he looked it.

"He's just big," she said. ▽

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